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CONTENTS

	Page		Page
Centenary of a Great Russian ...	3	Children's Broadcasts in the	
He Created Russia's National		U.S.S.R. R. KOVALEVA ...	23
Theatre DAVID MAGARSHACK ...	6	"The Whole World Over" FRANK	
Short Story:		JACKSON	26
The Return of Satanau BORIS		Notes and News	27
GORVBATOV	11	My Russian Diary DAME EDITH	
The Work of the S.C.R....	15	EVANS... ..	31
Soviet Photography J. ALLEN		Chess International WILLIAM	
CASH	16	WINTER	33
Thirty Years of Soviet Psychiatry		S.C.R. Activities	35
A. S. SHMARYAN <i>Translated by</i>		Music in the U.S.S.R. H. G. SEAR	37
<i>Beatrice King</i>	18	Book Reviews	42

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THE CENTENARY OF A GREAT RUSSIAN

Condensed from a biographical article

by Professor N. F. Belchikov

VISSARION GRIGOREVICH BELINSKY was born on June 13, 1811, in the town of Sveaborg, where his father, Grigory Nikiforovich served as doctor to an army boat crew. In 1816 the latter resigned from the Navy and accepted an appointment as district doctor in his hometown of Chembar, Penza gubernia, to which the entire family moved.

In his tender years Vissarion witnessed terrible scenes which he remembered all his life: serfs being flogged on the town square, exiles being herded for the march to Siberia. He heard stories of the cruel mistreatment of the serfs by their landlords of Penza gubernia. As the district doctor, his father was called upon to examine the victims and heal the maimed of body. The boy also learned about the customs of the countryside, the life and suffering of the serfs from the people who came from the villages to his father's house to study the art of vaccination.

In 1825 Belinsky graduated from the Chembar preparatory school and was enrolled in the Penza boys' gymnasium. In the gymnasium he read voluminously on history and literature, borrowing books from his teacher M. M. Popov and his friends. His favourite authors at that time were Pushkin and Zhukovsky.

The Decembrist uprising took place in 1825. The news of it spread all over the country, reaching even Penza. Talk of freedom and abolition of taxation began among the peasants. On orders from St. Petersburg the Penza police began to keep watch on the serfs, for the Tsarist Government was aware that "there were many more thinking people in this class than might be expected at first glance."

One of Belinsky's close friends was the son of a serf, Dmitry Kalinin. This high school friendship with a serf naturally set him thinking about the destiny of the capable lad who was doomed to pass his whole life as a slave.

BELINSKY did not finish the gymnasium. He left the third course to enter the University of Moscow in 1829.

In September, 1829, he successfully passed his examinations and entered the university. His limited means forced him

to apply for State accommodation. Early in 1830 his request was granted, and he moved into the dormitory. Soon, however, the "pleasures" of dormitory life prompted him to write home indignantly: "Conditions here make it preferable to be a scrivener in Chembar district than live in this accursed, dungeon-like State dormitory."

Young Russia was brought up at Moscow University in the thirties. Recovering from the defeat of the Decembrists, fresh energy began to flow in its veins. According to the memoirs of a contemporary, the students of those years believed that it was for them to raise the banner of liberty which had fallen from the hands of the Decembrists and hand it on to the succeeding generations.

One of Belinsky's contemporaries described the intellectual vitality of the young people of his time as follows: "At our get-togethers, we recited the prohibited poems of Ryleev and Pushkin... everything excited and gripped us and elevated our spirits."

This was the atmosphere which surrounded Belinsky. His university years were a period of rapid spiritual development. Around him there formed in 1830 a circle of students who like himself were not well-to-do and were living at State expense.

This circle held meetings, at which it discussed university lectures, magazine articles and its members' own compositions.

In December, 1830, Belinsky read the students of the circle his drama "Dmitry Kalinin."

In this drama, Belinsky criticised serfdom through the lips of his hero (whose name coincided with that of his gymnasium friend Dmitriy Yegorovich Kalinin) and defended the human rights of the disfranchised: "Who gave some people the destructive right" he asked, "to bend others of their own kind to their will, and deny them that most sacred of things, their liberty. Who permitted some to despise the laws of nature and mankind? A lord can, to divert or amuse himself, skin his slave alive; he can sell him like cattle, exchange him for a dog, or horse, or cow, separate him for the duration of his life from his father, mother, brothers, and all he holds dear... Merciful God in Heaven... Our Father... tell me: Was it your wise hand that brought these snakes, these crocodiles, into the world... these tigers, who feed on the bones and meat of their own kind, who drink blood and tears like water?"

Belinsky's student friends were deeply moved by the drama. A month later the

author submitted it to the committee of censors for permission to publish. Its anti-feudal content, however, shocked the censors. They banned it, calling it "unethical and a dishonour to the university."

The censors' ban was a severe blow to Belinsky. Still, it did not break him. He continued to attend lectures, write poetry and reviews. Some of them were printed. Gradually, Belinsky was preparing himself for a literary career.

Early in 1831 he fell seriously ill, and was confined to hospital for several months. The university heads fearing the influence on the other students of his daring defence of the serfs and exposures of the feudal system, decided to get rid of Belinsky and expelled him from the university.

OSTED from the university, the young man was faced with a new care . . . how to earn his daily bread. He tutored and translated, but still lived in "desperate" need. He was helped in this difficult period of his life by a young professor at the university, N. I. Nadezhdin, who even earlier had placed certain paying literary pursuits his way. In August, 1834, he gave Belinsky "room and board" for his work in the journal "Telescope."

One month later, Belinsky's first noteworthy work "Literary Aspirations" (1834) began to appear in "Molva" (published as a supplement to the "Telescope"). It was the literary manifesto of the new Russia. Young Russia demanded that writers express "in their exquisite creations the spirit of the people among whom they were born and bred, with whom they lived one life, whose breath they breathed."

Belinsky saw the gulf that separated the people and the upper classes. "The people, or, to put it better, the masses of people, and society have parted ways. The former retain their old way of life and plaintive songs, into which they have poured their soul in sorrow and joy; the latter has changed beyond recognition and forgotten everything Russian, even the Russian language."

Belinsky justly reproached the nobility with contempt for their native culture. He placed his hopes on the people. In his "Literary Aspirations" the critic speaks of the necessity of enlightening the masses of the people. He says the Russian people "have always been waiting to study, but must begin their education from A.B.C., and not philosophy, from the preparatory school, and not the Academy." And Belinsky believed that a time would come when "education would sweep over Russia in a mighty wave."

But the idealism which marked Belinsky's outlook at this time, an idealism shaped under the influence of the German philosopher Hegel, led him to make mistakes of a political character. Misinterpreting Hegel's expression "All that is—is reasonable," he, the champion of the people's interest, came to the conclusion that consequently the

Tsarist autocracy was reasonable, that is, right!

Later, he recognised his mistake and criticised himself severely. "I condemn my unworthy desire to reconcile myself to base reality" he wrote. "Long live reason, away with darkness." Thus from "reconciliation" with the Tsarist regime, Belinsky goes over to recognition of revolution. "It is ridiculous to imagine that this (i.e., destruction of serfdom, of the Tsarist regime—Author) can happen of its own, with time, without violent upheavals or blood."

Now Belinsky espoused socialism, and was fired with a burning interest in the life of the socially downtrodden. Once again he came forth as the enemy of those who prosper at the expense of others.

BELINSKY's activity reached its height in St. Petersburg, to which he moved in 1839, and where he lived until his death. Belinsky published his articles in the journal "Otechestvennye Zapiski," and, after 1846, in the "Sovremennik."

In this period he enjoyed the reputation of teacher; he became the "ruler of the minds" of the younger generation and all forward-looking people in his time. "Young people in Moscow and St. Petersburg anxiously awaited the appearance of Belinsky's articles on the 25th of every month" Herten related. "Students kept coming into the cafes asking had the 'Otechestvenniye Zapiski' come yet. The thick number was torn from hand to hand. 'Is there an article by Belinsky?' 'Yes.' And they would swallow it down with feverish approval, laughing, arguing, and three or four of the ideas they believed in vanished like smoke."

St Petersburg cured him of his metaphysics, his idealism, his abstract theories. "I was crushed" Belinsky said, "by the spectacle of a society in which scoundrels and sheer mediocrities rule and have a say, while all that is noble and gifted languishes in shameful inactivity. My love of country, of the Russian, became more poignant."

Belinsky gave all the strength of his intellect and character to the fight against the feudal system, proclaiming his progressive ideas with passionate fervour. "Probably no one in the history of Russian literature and publicism" wrote M. I. Kalinin, "ever swayed men's minds as Belinsky did, or fired their civic sense so strongly, stirring them to the struggle against autocracy, for a democratic revolution."

The last years of the great critic's life were darkened by a terrible illness—consumption. Belinsky's suffering was intensified by the damp St. Petersburg climate, and "a vague and oppressive foreboding of something baleful." A contemporary tells us that during the last year of his life "rumours unfavourable to him began to circulate, and everything became more stifling and darker around about." The reports against him to police headquarters increased in number. One of them says plainly that "in his works

there is something that resembles Communism, and the younger generation may become altogether communistic from them."

When in February, 1848, rumours of the revolution in Paris reached St. Petersburg, Lieutenant General Dubbelt, head of the third department sent Belinsky a summons, but the critic did not report to headquarters.

He sensed, however, that there was trouble afoot. He knew that the Government had long been anxious to deprive him of his liberty. On meeting Belinsky on Nevsky Prospect, the commandant of the Peter and Paul Fortress joked: "And when are you coming to stay with us? I've a warm little cell that I'm keeping just for you."

Already a sick man, Belinsky made fun of the threats of the Government and talked of how well armed the Peter and Paul Fortress was. "That's because they're afraid I'll take it" he jested.

"By the Spring" a contemporary has told us, "his illness began to make rapid and grave inroads. His cheeks sank, his eyes grew dim and only rarely burned with fever, his chest fell, he could hardly walk, and his breathing became terribly difficult. Even the presence of friends became too much of a burden."

On June 5 and 6, Belinsky was delirious. He died at five o'clock in the morning, on June 7, 1848.

BELINSKY published his best articles in the journals "Otechestvennye Zapiskie" and "Sovremennik," including a series of eleven articles on Pushkin, several articles on Lermontov (his novel "A Hero of Our Times" and poems), on Gogol's poem, "Dead Souls," on Krylov, and remarkable reviews of Russian literature over the years 1842 to 1847.

Belinsky knew 18th and 19th century Russian literature thoroughly. He put Pushkin's genius above that of all other writers. "Pushkin is the most national Russian poet of any of his predecessors."

Pushkin's poetry is marked by respect for man as such, regardless of his origin, nobility, wealth or titles. "One of the highest and most sacred principles of real ethics" wrote Belinsky, "lies in respect for the human worth of every man, no matter who he is, first of all because he is a man, and then only because of his personal merits to the extent that he is endowed with such..."

Belinsky made equality and humanism in the relations between men the basis of society. Pushkin's poetry supported this principle, and the critic placed the poet very high, and predicted a grateful recognition for him by posterity. "A time will come when he (Pushkin) will be a classical poet in Russia. A time will come when posterity will erect an everlasting monument to him."

After Pushkin, the head of the new trend in literature was Gogol. He did away with all that was false in it, that interfered with

the portrayal of the genuine national qualities of the Russian. Gogol created profoundly authentic, purely Russian types. "He (Gogol) does not flatter life, but neither does he slander it; he is glad to bring to the surface all that is beautiful and human in it, but at the same time he does not in the least hide its blemishes... he is faithful to life to the nth degree."

Gogol dealt a crushing blow to another harmful trend—preference for the upper class hero. "contempt for the plain people of the world reached the limit. Anyone who did not have a colossal character, who worked quietly in his department, spoke simply, did not read verses... was unfit to be the hero of a novel or story." Gogol chose plain people, poor officials, the "little" man as the character of his works. Gogol, as Belinsky said, recognised the truth that "real people live on the earth and in society, and not somewhere up in the air, in the clouds... Man, who lives in society, is dependent upon it both in the way he thinks and the way he acts."

BELINSKY met Gogol in St. Petersburg. Their last meeting took place in Moscow in 1841. Gogol gave Belinsky the manuscript of the first part of his poem "Dead Souls" for him to take to St. Petersburg, since the Moscow censors had banned the publication of the poem. In St. Petersburg with Zhukovsky's help permission was secured and the poem saw the light of day.

But soon Gogol was frightened by his own works, in which he stigmatised the evils of the feudal system. In his book "Selections from My Correspondence with Friends" he denied the reality of his characters and declared that the immortal personalities he had created were the figment of his imagination, the "history" of his "own soul." Gogol was scared of the revolutionary implications of his "Dead Souls" and began to preach humility and submission to the Government and the church.

In reply to this reactionary thesis of Gogol's, Belinsky wrote him his famous letter of July 15, 1847, in which he mercilessly condemned the views expressed by the writer in his latest book. The critic was living abroad at that time, in Salzbrunn, and was therefore not hampered by the censors.

This letter to Gogol is one of the finest productions of the uncensored democratic press. It goes without saying that Belinsky's letter, expressing as it did the feelings of the serfs against feudal law, could not be printed. Belinsky sent it to Gogol through friends, but the letter became widely known before long among the progressive circles of Russian society.

A copy of the letter reached Herten, who printed it abroad. In Russia it had its first complete printing only after the revolution of 1905. For dissemination and

Turn to Page 34

HE CREATED RUSSIA'S NATIONAL THEATRE

ALEXANDER OSTROVSKY—1823-1948

By DAVID MAGARSHACK

YOU have given Russian literature a whole library of works of art and you have created a world of its own for the Russian stage," I. A. Goncharov wrote to Alexander Ostrovsky on the occasion of the thirty-fifth anniversary of his work for the stage.

"You have completed the building for which Fonvisin, Griboyedov, and Gogol laid the foundation stones. It is only after you that we Russians can proudly claim to possess a national theatre of our own—a theatre that can justly be called the Theatre of Ostrovsky."

This tribute from one of Russia's greatest novelists to one of Russia's greatest dramatists is as true now—a hundred and twenty-five years after Ostrovsky's birth—as it was true about seventy years ago. In a certain sense it is even truer to-day—for to-day Ostrovsky's audience in Russia is much larger than it has ever been.

The remarkable growth of Ostrovsky's popularity on the Russian stage is due mainly to the vitality of his art. Ostrovsky wrote about fifty original plays. He is the creator of about five hundred original characters from every walk of life—characters that are as alive to-day as they were in Ostrovsky's own day. In not a single one of his plays, not even in his pot-boilers, was he ever untrue to life or to his art as a dramatist. Of him it can be truly said that he saw life clearly and saw it whole.

Ostrovsky was born on April 12th, 1823. He was educated at a Moscow grammar school and spent three years at the law faculty of Moscow University, which he left without taking his degree. His family belonged to the clergy. His grandfather was an ordained priest who at the end of his life had entered a monastery, and his father had left the church to practise law.

Ostrovsky himself started life as a clerk in the Moscow Court of Conscience, an arbitration court that dealt mainly with cases of a domestic character; two years later—in 1845—he took up an appointment in the Moscow Commercial Court.

From the very beginning of his active life, therefore, Ostrovsky had a first-hand experience of affairs—a fact that stood him in good stead when he began writing his first cycle of plays which deal mainly with the life of the Moscow mercantile community in the Zamoskvorechye quarter of the city. His

first full-length play—"The Bankrupt," or (as he subsequently renamed it) "Just A Family Affair"—was begun in 1846—that is to say, in his twenty-third year—and finished four years later.

FROM 1851 Ostrovsky devoted himself entirely to his work as playwright. All his life he fought against the serious shortcomings of the theatre of his day, which was almost entirely in the hands of officials who knew little and cared even less about the art of drama. He was constantly in financial difficulties, and was frequently in trouble with the censorship.

The theatrical authorities never regarded him with favour, and it was only in the last year of his life that he was appointed director of the repertoire of the Moscow Imperial Theatres. But by that time his health—never too sturdy—had gone completely, and he died on June 14th, 1886.

Ostrovsky's first full-length play—"Just A Family Affair"—made him famous throughout Russia, but it also brought him for the first time into conflict with the authorities. The play, which was first published in the Moscow journal "Moskvityanin" in 1850, deals with the dishonest business practices of a rich Moscow shopkeeper who comes to the conclusion that to be really successful in life one has to be cleverly dishonest.

Albeit vaguely troubled by twinges of conscience, Bolshov, the rich shopkeeper in this play, carries out his plan of fraudulent bankruptcy by transferring his fortune to his chief manager Lazarus Podkhalyuzin, the only man he thinks he can trust, and to make assurance doubly sure he marries Lazarus to his only daughter.

In the end, Lazarus, who is even more cleverly dishonest than Bolshov, refuses to come to an understanding with his father-in-law's creditors, arguing, as Bolshov himself had argued, that it was only a matter of time before they agreed to accept his own terms of settlement. The play ends with Bolshov being marched off to jail, while Lazarus, who is left in the full enjoyment of his father-in-law's wealth, turns to the audience with the reassuring statement that if they patronise a new shop he is just about to open, he will not cheat their children of their small change.

That, perhaps quite naturally, was too much for an influential group of Moscow business men, who denounced Ostrovsky to the authorities for the alleged "subversive" tendencies in his play. A special Government committee—the notorious committee of April 2nd, 1848, established as a result of the wave of revolutionary outbreaks that swept over Europe in that year, as an additional safeguard against "subversive" ideas—examined the play and decided "to authorise the Inspector of the Moscow Educational District, through the Ministry of Education, to summon Ostrovsky and to point out to him that a playwright's duty is not so much to expose vice as to inculcate a higher moral standard upon his audience.

"Vice in a play," Ostrovsky was told, "must always be contrasted with virtue, and scenes showing criminal acts with morally improving scenes." Finally, Ostrovsky was given to understand that the authorities would not tolerate the publication or performance of a play in which crime did not find its fit punishment before the fall of the final curtain. Czar Nicholas I added this marginal note to the Committee's recommendation: "Quite right. It shouldn't have been published. Please inform Prince Obolensky (the Court Chamberlain) of this decision."

WHEN informed that his play had been banned, Ostrovsky wrote: "Since comedy in my opinion is the best literary form for the attainment of moral ends, and since, moreover, I possess the kind of talent that enables me to represent life mainly in that form, I had either to write a comedy or give up writing altogether.

"As, however, I am convinced that talent is given by God to man for a certain purpose, and that this involves certain obligations which every man ought honourably to fulfil, I could not possibly have refrained from writing this comedy."

This rather lukewarm apology did not placate the authorities, and Ostrovsky was told to resign from his job and placed under police supervision. The ban on the play was only lifted eleven years later in 1861, but the censor insisted on its ending being altered. In the censored version of the play, therefore, a policeman makes his appearance on the stage before the last curtain and arrests Lazarus!

In spite of this setback and his own brief recantation, in which (in a letter to a friend) he characterised his "first views on life" as "rather young and much too harsh," Ostrovsky in his next play, "The Poor Bride," published in 1852, kept to his original manner of realistic drama, though in his two subsequent plays—"Do Not Ride in Another Man's Sledge" and "Poverty Is No Crime"—he did attempt to "correct the people without hurting their feelings" by concentrating on the good rather than the bad sides of their character.

But in his next play—"A Profitable Place"

—he reverted to the great tradition of Russian comedy which Maxim Gorky characterised as "the most socially fruitful branch of Russian literature—the satirical realistic one." The main theme of this play, published in 1857, is the evil of bribery, a theme that in the 18th century gave the Russian theatre its first exposure of corrupt civil servants in Kapnist's comedy "Slander," and also served for the main theme of Gogol's great play "The Government Inspector."

Although Ostrovsky even quotes from Kapnist's play the song of the drunken judges with its refrain, "Grab, grab, grab," "A Profitable Place" is entirely original both as regards plot and characters. Ostrovsky's great mastery of the medium of dramatic art can perhaps be best illustrated by the opening scene from this amazingly vital play about which Leo Tolstoy wrote: "It is a great work of art by virtue of its depth, its force, its social significance, and its faultless delineation of character."

When the curtain rises, the audience see a large, sumptuously furnished drawing room in the house of Aristarch Vishnevsky, a highly-placed civil servant. Vishnevsky, a gouty old man, and his young wife Anna, enter from Mrs. Vishnevsky's rooms.

Vishnevsky: The ingratitude of it! The spitefulness! (*Sits down.*) We've been married five years and nothing I've done during all that time has ever pleased you. Isn't that amazing? There's nothing more you'd like, is there?

Mrs. Vishnevsky: No.

Vishnevsky: I should think not. Haven't I bought and redecorated this fine house for you? Didn't I buy a country cottage for you last year? Is there anything you want you have not got? Why, you've more jewellery than the richest woman in town.

Mrs. Vishnevsky: Thank you. I haven't ever asked you for anything, though.

Vishnevsky: Well, I grant you that. You haven't. But don't you understand I had to make up to you for the difference in our ages? I regarded you as a woman who was able to appreciate the sacrifices I've made for you. I'm not a conjurer. I can't build marble halls by the wave of a magic wand. The silks, the gold, the sables, the velvet which covers you from head to foot costs money; the money has to be found, and it isn't always so easy to find it.

Mrs. Vishnevsky: I don't want anything. I've told you so many a time.

Vishnevsky: But, good heavens, don't you see I have to do something to make you love me? Your coldness is driving me mad. I am a passionate man: if I'm in love with a woman, there's nothing I wouldn't do for her. This year I bought you a country estate near Moscow. Where do you suppose I got the money I spent on it? Well, you see, to get the money I—how shall I put it?—I've had to take a greater risk than was perhaps wise. If I'm unlucky I—I may find myself in the dock.

Mrs. Vishnevsky: For goodness sake, don't make me an accomplice in your detestable frauds. And don't, I beg of you, seek

to justify them by saying that you did it because you loved me. Don't ever do that. It's the one thing I can't stand. Besides, I don't believe a word of it. Before we met, you lived and behaved exactly the same. I certainly refuse to accept any responsibility for your behaviour. Anyway, my conscience is clear.

Vishnevsky: Behaviour! Behaviour! I love you, and to win your love I don't mind even committing a crime. For your love, I'm quite willing to pay with my dishonour. (*Gets up and walks up to Mrs. Vishnevsky.*)

Mrs. Vishnevsky: I can't force myself to pretend, Aristarch.

Vishnevsky (*takes hold of her hand*): Why not pretend? Do.

Mrs. Vishnevsky (*turning away*): Never!

Vishnevsky: But I love you, Anna. (*Kneels tremblingly at her feet.*) I love you. Mrs. Vishnevsky: Don't humiliate yourself like that, please.

(*Rings. Vishnevsky gets up. Anton enters from the study*): Help your master to dress, Anton.

Anton: Very good, ma'am. Everything's ready, sir. (*Goes into the study, Vishnevsky after him.*)

Vishnevsky (*at the door of the study*): The fiend! The fiend!

It is a scene that takes only a few minutes to act, but it puts the audience in possession of all the facts of the dramatic situation and gives them such a deep insight into the two chief characters of the play that Ostrovsky can afford to keep them in the background in the next three acts and only bring them on again in the fifth act.

The play is also remarkable for the typical Ostrovsky manner of painting a social scene. His characters, as Dobrolyubov points out, are never entirely black or white. Their crimes are "the inevitable results of the circumstances among which they live."

Vishnevsky tells his nephew Zhadov, who challenges the social order of his day: "Serve your country as all decent men do—that is to say, look on life and your job as a practical man." And when Zhadov mentions public opinion, Vishnevsky tells him: "A man who isn't caught is not a thief—that's public opinion for you. What does society care how you get your money so long as you live respectably and behave as a decent man should?"

Yussov—an admirably drawn character of a civil servant to whom his superiors in the service can do no wrong—speaks of Vishnevsky as a genius, a second Napoleon. "It is a thousand pities, though," he sighs, "that he doesn't appear to be very sound in matters of law. It's not his department, I suppose. And yet with his brains, if he knew the law as well as his predecessor, he—but what's the use of talking?—he'd be as safe as houses. Just catch hold of his coat tails and follow him blindly, and—and honours,

houses, villages—they'd all be yours for the asking!"

Julia, Zhadov's sister-in-law, tells his wife: "Money and a comfortable life will make an honourable man of anybody." And Zhadov's mother-in-law puts the case even more bluntly and practically. "You say," she tells Zhadov, "that you don't want to take bribes—that you prefer to live only on your salary. But if everybody did that, life would become impossible. How could we find good husbands for our daughters? Indeed, if everybody acted like that, people would stop having children and human life would come to an end. Bribes, indeed! What kind of a word is bribe? They just invented the word to insult decent folk. It's not a bribe, it's gratitude!"

And when Nemesis overtakes Vishnevsky, he expresses no regrets for having helped himself to public funds. All he says is: "Thanks to our enemies, we shall now be ostracised from the society of decent people."

OSTROVSKY, therefore, does not denounce vice by making fine speeches about virtue. He uses a more subtle and dramatically much more effective method. Zhadov, the hero of "A Profitable Place," which, incidentally, was perhaps not so surprisingly Ostrovsky's second play to be banned by the censor for several years, does not attack bribery because of any abstract reasons of morality, but because his own conscience does not permit him to accept a bribe.

And when, forced by the pressure from her family, his wife, whom he loves, turns against him, he finds himself too weak to withstand this concerted attack on his better self and goes meekly to his uncle to beg him for a "good" job. To his uncle's sarcastic rejoinder, he merely remarks: "I am not a hero. I'm an ordinary, weak man."

Zhadov is, therefore, only saved by his uncle's exposure and downfall. An ordinary weak man, as Dobrolyubov observes, stands no chance in "The Kingdom of Darkness," where "there is no room for any living thought, any kindly word, any noble deed . . . All that can be seen here," Dobrolyubov writes, "is the emergence of the instinct of self-preservation, forced to the surface by the unbearable pressure of external events, unplanned and unco-ordinated. . . . These people, unable to deal honestly, frankly, and kindly with their neighbours, involuntarily and without any reflection on their part embark on a career of malpractice, hypocrisy, and self-seeking. It is impossible to blame them, for they know not what they do. . . . Why should they be troubled about conscience? What kind of truth, what rights should they respect? . . . Brought up under such conditions, people cannot be expected to be aware of any moral duty or of any elementary feeling of honesty and fair play.

Zhadov, as we have seen, nearly succumbs to the miasmatic exhalations of "The Kingdom of Darkness"; but not so Katherine, the heroine of "The Storm," Ostrovsky's greatest tragedy, which was first performed on the Russian stage in 1859. Katherine, as Dobrolyubov so sympathetically demonstrates in his essay "A Ray of Sunshine in the Kingdom of Darkness," is the first successful rebel against the oppression of the spirit of man and the attempt to confine humanity in the prison cell of a moral code that is destructive both of freedom and human dignity.

Within its five short acts the play contains a world of its own—a microcosm in which heaven and hell and man and nature are fused into one artistic whole. The stature of Ostrovsky as a creative artist can perhaps be best judged from the fact that to create this world he does not resort to any symbolism, any supernatural machinery, or any other artifice of literary expression, but bases it firmly on the solid facts of human nature.

It is a play in which a number of important themes—the theme of love, the theme of religion, the theme of nature, and the theme of the conflict of good and evil—are all blended dramatically, and in which Ostrovsky's mastery over the resources of language have never been excelled even by himself. In this play, as in most Ostrovsky plays, the plot itself is of little, or at any rate, secondary importance. What matters is the background—the rich, variegated, teeming background, full of the bustle of humanity and the noises of the streets and markets.

Ostrovsky's four historical chronicles written in blank verse and published between 1862 and 1868, deal with the events of the period of "unrest" in sixteenth century Russia, and in them Ostrovsky emphasises the important role that the people, as opposed to the ruling classes, played in the shaping of history.

THE last cycle of Ostrovsky's plays, written between 1868 and 1886, contains a number of dramatic masterpieces, such as "Even A Wise Man Stumbles" (1868), "The Ardent Heart" (1869), "Easy Money" (1870), "The Forest" (1871), his four-act fairy tale in verse "The Snow Maiden" (1873), "Wolves and Sheep" (1875), "The Last Sacrifice" (1878), "The Girl Without Dowry" (1879), "Artists and Their Admirers" (1882), and "Guilty Though Innocent" (1884). Most of these plays deal with the upper strata of Russian society. Already in his first cycle of plays, Ostrovsky devoted a number of his plays to the ruling classes of his day.

In "A Profitable Place" he dealt with the higher grades of the Civil Service. In "The Protégée" (1858) he gave a picture of the land-owning class before the liberation of the serfs in 1861. In "The Forest" and "Wolves and Sheep" Ostrovsky gives us two more portraits of elderly women of the landed gentry who, each in her own way,

reacts to the coming of the new class of business men—the rich peasant Vosmi-bratov in "The Forest," and the landowner-turned-business-man Berkutov in "Wolves and Sheep."

Chekhov's Lopakhin, in "The Cherry Orchard," is a direct descendant of Vosmi-bratov, in the same way as Mrs. Ranevsky is a somewhat "civilised" edition of Mrs. Gurmzhzsky. In "Even a Wise Man Stumbles" and "Easy Money," Ostrovsky gives us a picture of the upper crust of Moscow Society. "A Girl Without Dowry," Ostrovsky's second tragedy, also deals with the idle rich, but the action of the play takes place in the provinces.

Completed seventeen years after Dobrolyubov's death at the age of twenty-five in 1861, this fine play (put on in English for the first time at the Chanticleer Theatre in June, 1945) furnishes another confirmation of the truth of Dobrolyubov's thesis that Ostrovsky's characters are not in themselves evil. There are no real villains in an Ostrovsky play, Dobrolyubov argued, and Larissa, the heroine of "A Girl Without Dowry," too, says before her death: "I am not complaining of anyone. You're all nice people, really. I love you all."

"You are all nice people really"—is the key to a proper understanding of the tragic situation in the play. The difference between Katherine and Larissa is that, while they are probably of the same age, Katherine—and this is particularly true of the last three acts of "The Storm"—strikes one as a person who will never submit to coercion, while Larissa is, in comparison, a child of her environment.

Their reaction to the world, however, is one of utter inability to understand evil and, hence, to accept it. But their tragedy is not that they are surrounded by evil people, by monsters in human shape whom their goodness might have converted, but by ordinary people who are so immersed in their little day-to-day affairs that they cannot see why their commonplace and on the whole reasonable and certainly eminently practical points of view are so violently rejected by those two women who appear to them mentally and emotionally unbalanced.

Barbara, Katherine's matter-of-fact sister-in-law, regards Katherine as "queer," and Vozhevatov expresses the same opinion of his fiancée Larissa. The difference between these two tragedies, however, is that they belong to two quite different planes of creation: while "The Storm" is a play of a cosmic nature, "A Girl Without Dowry" is entirely of this earth.

"The Ardent Heart" is perhaps one of Ostrovsky's most "theatrical" plays. While it is true to say of Ostrovsky, as it is of Shakespeare, that his plays can only be properly appreciated on the stage, and that it would be absurd to pass a final judgment upon them without seeing them *acted*, in the same way as, for instance, it would be absurd to pronounce a judgment on a piece of sculpture from a photograph, Ostrovsky, in preparing his plays for publication, expanded them somewhat for the benefit of the reader

(hence his repeated injunctions to producers to cut his plays for the stage).

BUT "The Ardent Heart" is one of those plays that do not lend themselves so easily to transplantation to the printed page. When reading it, one must always see it acted on the stage with the mind's eye. Otherwise it is impossible to appreciate it. It deals mainly with the merchant class, the well-to-do section of it, and its heroine Parasha belongs to that large gallery of young girls with ardent hearts which Ostrovsky alone of all great dramatists knew how to paint.

"The Last Sacrifice" is another play which deals with the rich set in Moscow, but both structurally and psychologically it is in a class by itself. A great master of stagecraft, Ostrovsky has in this play anticipated the impressionistic school of drama and created an entirely new technique for dealing with crowd scenes and, generally, representing "life as it is" (to use a Chekhov expression) on the stage.

"Artists and Their Admirers" and "Guilty Though Innocent" belong to what might be called Ostrovsky's backstage plays. Both deal with the life of actors on the provincial

stage, though their main themes are quite different. In the first play Ostrovsky poses the problem of art versus love. Should a talented actress who, as the saying is, has acting in her blood, give up the stage and marry her very humdrum lover, or should she become the mistress of a millionaire whom she rather likes and who is a rather decent sort of man, since that seems the only alternative which would permit her to remain true to her stage career?

This dilemma is solved, as all dramatic dilemmas are solved in Ostrovsky's plays, not by the playwright setting himself a certain problem, and then moulding his characters to bring about the solution he desires, but by creating living human characters and letting them solve their own problems in a way that is artistically true.

The main theme of "Guilty Though Innocent" is that of illegitimacy, and it is treated with so great a sense of human dignity that the play never degenerates into a moral tract for either the sanctity of marriage or of maternal love. For Ostrovsky always dealt with the great human values of life, values that transcend the social and moral prejudices of any particular age, and that will remain vital so long as man inhabits the earth.

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THE RETURN OF SATANAU

By Boris Gorbатов

This story is reprinted from "Soviet Short Stories" Foreign Publishing House, Moscow. This volume, in a very good translation, makes an excellent introduction for newcomers to the literary form in which the Russians are supreme—the short story.

THE story of Satanau's return was told me by Rebrovsky, who is a Party official in Chukotka. The two of us spent a solid month at the Maina Pylgina Supply Depot on the Behring Sea coast. We were waiting for a steamer, and no steamer came.

In the daytime we would wander about the shore, looking on listlessly at the brown droves of cachalots at play in the sea. (It had been amusing at first, then boring, then we had got sick to death of it. Never have I seen animals more stupid than these wet, blunt-nosed monsters!) The evenings we spent sprawled on deerskins spread out on the floor, smoking, yawning, playing dice.

By this time I knew all about Rebrovsky's first love affairs and the story of his marriage, and what dishes he favoured. I have an idea that by now we were devilishly sick of each other, too. The last few evenings we just lay there silent, each in his own corner.

"Want me to tell you the story of Satanau?" he asked all of a sudden one night.

"Go ahead."

"But first you'll have to hear about Nam-bok."

"And what may that be?"

He fished out a tattered, well-thumbed book from under his pillow and read me Jack London's story, *Nam-Bok the Unveracious*.

Here is the story of Nam-Bok.

After ten years of roaming distant seas, he came back to the fires of his tribe. The Eskimos shrank from him: he had come from the Kingdom of Shadows, they were sure. Nam-Bok told them of the things he had seen in the white man's land, of the house made of iron that moved without paddles over the water, of the monster which was fed with stone and in return towed men about. . . . He told them of many such wonders. But the Eskimos laughed at him and called him a liar: iron goes to the bottom, monsters do not feed on stone. And they cast out Nam-Bok and drove him away in disgrace. There is the story of Nam-Bok, as told by Jack London, the writer.

And here is the story of Satanau, as told me by Rebrovsky at Maina Pylgina, on the Behring Sea coast, in those weary days of our "forced landing."

THE steamer came from the East. She anchored in the roadstead, past the cliff, for the bay was still packed with ice: the North wind had been blowing the day before.

To-day a strong westerly breeze was clearing the ice out of the bay, and the captain hoped to come closer in by nightfall and start unloading. He stood on the bridge, pulling at his pipe and staring out indifferently at the long-familiar shore.

An impatient tugboat darted towards the steamer from the shoreline. Dodging adroitly among the floating blue and green ice floes, it nosed its way to the ship, and the man aboard clambered up the ladder, eager to get the papers and the mail, to hear the latest news, and even more eager to see some fresh faces and have a talk with somebody different.

It was the first ship that year, and everybody in the place swarmed out to meet it: the wintering party at the Polar station, the Chukchi trappers, their wives and children and dogs. They crowded on the shore, bustling and babbling excitedly.

At last the tug came back. She dug her nose into the wet sand, and the occupants jumped out—men of the ship's crew and passengers, some of the wintering party.

The last to come ashore was a man in blue overalls, the pockets stitched on with a double line of white thread. You see overalls like that in Alaska, at the Japanese fishing stations, and in this country—out in Kamchatka. A knapsack dangled on the man's back—all the luggage he had. Without looking at anybody or speaking to anyone, he strode confidently up the bank, like a man who knew his way about these parts, picked the driest stone he could find, sat down, and proceeded solemnly to pull off his boots.

From the knapsack he brought out a pair of shoes, a bright-red tie with a blue polka-dot design, and a bandanna to match; all this he laid out lovingly on the stone, stuffed the boots into the knapsack, put on the shoes and tie, tucked the bandanna into his breast pocket and smiled, well pleased with himself. Then he headed for the people standing about on the shore.

He walked straight up to a little knot of Chukchis and planted himself in front of them, a grin on his face and legs importantly wide apart.

"Here I am back again," he said in Chukchi. "Here I have come back at last."

Dozens of eyes stared in surprise. They did not recognise him he realised, and it pleased him well. He laughed again, thrust his chest out proudly, drew forth the bandanna and waved it about his face.

"Who art thou, that thou speakest like real men?" an ancient bespectacled man asked in a quavering voice.

"Oh, is it thou, Pelyaŭgyn?" the newcomer laughed. "Who gave thee spectacles? And that . . . is that Tygrenkau?" he went on, peering into the faces. "Is that . . . Ukhtyukin?" He shifted his eyes from one to the other, while they looked on in bewilderment. "That is Ichel. . . . That is Kau-Kau. Thou art grown old, Kau-Kau, like ill-baked dough. Are these the children?"

HE recognised only the old. The young ones were unknown to him. He eyed with disfavour two young lads in European suits. To his annoyance, one of them was wearing a tie; but his own tie was brighter and more handsome, and he felt better.

He scanned the crowd, but did not find the person he sought. His face darkened.

"Who art thou, who art thou, man that knoweth us?" Ukutagyn asked in wonder.

The stranger laughed uproariously.

But Pelyaŭgyn, who wore the glasses, and so could see more keenly than the rest, ventured, after peering into the newcomer's face:

"Eheh! Is it thou, Satanau? Thou hast come back?"

"Yes," the stranger replied proudly. "I am Satanau. And I have come back."

"O, Satanau!"

"Satanau has come back!"

"It is Satanau!" voices called, and they all crowded eagerly about the man in the blue overalls.

"But where hast thou been then, Satanau?" Pelyaŭgyn asked.

"There. Beyond the sea," Satanau motioned. "I have been where none of you has ever been. For I am a great man." And he thumped his lusty chest.

They followed him in a flock to the village, and told the women who came running out, those that had not been down by the shore:

"It is Satanau. He has come back."

And women, children, dogs—all joined the procession headed by the man in the blue overalls who had returned at last to the hearth of his people.

They gave Satanau the place of honour by the fire, and the entire population of the settlement squatted around. A savoury smell of meat and seal oil rose from the cooking pots, and Satanau did not wait for an invitation, but plunged his hand into the pot, fished out a huge chunk of meat, and gorged. They all waited patiently, for Satanau was doing as was proper: a man does not tell his tidings until he has filled his belly.

And he, for his part, plucked the fattest chunks out of the pots, smacked his lips loudly as he ate, and cried boastfully, flushed with food:

"Yes, indeed. Give me the choicest pieces. Give me liquor. Give me tobacco. Now shall I eat the seal's liver. Where is Umkugyn, that old hound? Drive him away, I shall be **shaman* now, I have seen mighty sorceries out there, beyond the sea."

And all the Chukchi laughed, like men who can appreciate a joke.

When Satanau had finished—and he fed long and heartily—they asked him to tell about the places where he had been and the things he had seen. He lit his pipe and opened impressively:

"You who are seated around this fire, my fellows and neighbours. Thou Pelyaŭgyn, thou Tygrenkau, thou Ukutagyn, and all of you. Hear Satanau speak, he will tell you of what you will never hear nor see." He wanted to continue in the same solemn, impressive strain, as he had been planning for ten years; but he could not sustain it, and the rest of his tale came in disconnected, boastful snatches.

"Eheh! You! Chukchi men! Satanau is a great man indeed. He has been beyond the sea. Ho! Like the wind he went. . . . To Alaska with the whalers, ho! Then America . . . Frisco. I have seen wonders." He made great eyes and said in a whisper: "I have seen a bird on which men flew, and the bird was made of iron, it was all iron, like this pot."

"O!" Tygrenkau let out in astonishment.

"That is a plane," Pelyaŭgyn whispered under his breath. "We, too, have seen such a bird. We thought that it had been fledged like a bird, in a nest, but they told us that men had fashioned it."

Satanau flashed an irate look in his direction.

"Oho!" he cried. "Where hast thou seen such a bird, old man with four eyes? Hast thou dreamed it?"

"Here," Pelyaŭgyn replied, and pointed towards the bay. "They come here often."

"But you have not flown on such a bird!" Satanau thundered. "No Chukcha has ever flown on one. But I, oho, I! I wanted to fly on it, I did not fear, only it costs much money—and why throw money away?"

"We have not flown," said Ukutagyn, "but Tyvlyanto has flown. He says it is good. He said nothing about money."

The good-natured Tygrenkau felt it was poor courtesy to bandy words in such wise with a guest. So he said pacifically:

"Let Satanau speak; do not interrupt Satanau. He has seen more than we; he has roamed the earth for ten years, while we have been sitting here by the sea."

"Yes," Satanau cried. "I have roamed the earth for ten years. And I have seen mighty sorceries. I have come back to show you great wonders. Send Umkugyn away, I shall be *shaman* now."

* Medicine man.

THEY all laughed anew and said nothing; only the irrepressible Pelyaŭgyn burst out:

"But we have no *shaman*."

"Then shall I be *shaman*." Satanau rose to his feet and scanned them all haughtily. "Who of you has been beyond the sea? But I! Ho! You have seen the bird which flies, and you think that you have seen everything? Ho! I have seen things more wonderful."

"Tell us, then," Tygrenkau asked, and they all nodded friendly agreement.

"Eheh, eheh, tell us. . . ."

"I have seen" Satanau declared, resuming his seat by the fire, "an iron sleigh, drawn by an iron beast, and riding upon that sleigh were more men than there are on all this coast."

"Oho!" Tygrenkau exclaimed in surprise; but the younger Chukchi whispered among themselves, and one of them said diffidently:

"That is a lo-co-motive. . . ."

"Yes, yes, we have seen a picture of it," Pelyaŭgyn recalled. "It is a 'plane, only without wings. It is a ship that sails on land instead of on the sea. We have seen a picture of it, Satanau. So it is true? Some would not believe."

"A lo-co-motive," the young Chukcha in European clothes repeated, plucking up courage. "It goes by steam. It has an engine."

"Boys should be silent when their elders are speaking," Satanau muttered. "Have the Chukchi no more men wise with age that whelps should set up a bark?"

"Speak, Satanau," Tygrenkau soothed him, "the boys will be silent."

"I have seen," Satanau said, looking angrily about him, "what no man has seen. Those who saw it died and those who will see it will die. I! I alone am alive. I saw linen stretched, white as snow and pure as snow. And the great *shaman* struck his gong, and shadows appeared on the linen. And all who were there to see it died of fright. Only Satanau did not die. He saw the shadows moving about on the linen, threatening men with knives and hissing like evil spirits. . . . Oh! It was fearful. But I did not die." And he cast a proud look around him.

The young Chukchi whispered together again; but Ukutagyn, after an angry look at them, himself said:

"We, too, have seen the linen and the shadows, Satanau. Over there," he pointed towards the Polar station; "they have shown us that wonder at holiday times. And we, too, feared that we would die, but . . ."

"I have seen," Satanau cried, interrupting, "men speaking together when one was in a house on the shore and the other on a ship in the sea. And they hear the voices, and I myself have spoken and heard. It is a wonder, men—a wonder, I say to you."

Everyone laughed, but none ventured to break in when Satanau was speaking, while he rushed on, afraid he would be interrupted:

"I have seen a lamp that burns without

oil, and without kerosene, and without wood. And I saw a box in which glad spirits dwelt and sang. . . . It was beautiful music; none of you has ever heard the like."

But here the good-natured Tygrenkau rose and made for his *yaranga** The people looked in surprise after him, and even Satanau stopped and waited, puzzled, to see what would happen next. Soon Tygrenkau returned, and in his hands was an oblong box. He stood it on the ground near the fire, and said hospitably:

"It will give thee pleasure, Satanau, to hear the music that thou heardest beyond the sea." And he opened the gramophone. "I gave two foxes for this box. And Ukutagyn got one for nothing," he added regretfully.

"They gave it to me because I am the best trapper," Ukutagyn explained apologetically. He wanted to say something more, but at this moment the gramophone started playing.

The soft strains of an Argentinian tango rose over the tundra and floated out to sea. Men and women listened spellbound to the music; they nodded their heads in time, their whole bodies swayed, and they whispered:

"Eheh! Eheh! It is good."

SWEET music! It was born under torrid skies, but now it had leapt into life on the shores of the icy sea by a smoky fire. Proudly, Tygrenkau turned the gramophone handle.

Satanau sat disconsolate in his place of honour. He had dropped his head, and was staring down at the ground. His eyes were dull, his arms were limp, his whole figure expressed weariness and dejection. The music died away; they all turned to Satanau again, waiting for him to tell more; but he sat silent as before, eyes fixed on the ground. For some reason everyone felt unhappy and ill-at-ease; Ukutagyn flung a bone savagely at the dogs fighting by his *yaranga*. Tygrenkau turned the gramophone handle helplessly. It was quiet by the fireside; only the idle seagulls soared shrilling over the coast.

Then the crafty Pelyaŭgyn came up closer to the fire, took off his spectacles, wiped them, planted them on the very tip of his nose, and said to Satanau:

"Thou hast roamed foreign lands for ten years, Satanau, while we have stayed here by the sea and have hunted the walrus and trapped. Thou hast become a man who idly roams the earth, while we have remained what we were before. And what hast thou seen that we have not seen? Thou dost not know the way to live, Satanau—no, indeed."†

And Satanau stooped still lower under the weight of this terrible insult; he made no reply, but merely drew his head still further down to his shoulders.

* Tent dwelling.

† This is considered an expression of great opprobrium by the Chukchi, among whom terms of abuse are practically non-existent.

The good-natured Tygrenkau felt sorry for him. He shook his head and said to Pelyaŭgyn:

"Thou must not scoff at him, Pelyaŭgyn. He is a guest by our fireside."

And Ukutagyn, too, said:

"Satanau has done nothing to be scoffed at. Do not our young men go out to travel inland, and do not they then return as men of great wisdom to their settlements?"

"But they learn when they go inland," Pelyaŭgyn called shrilly, spitting on the ground.

"Perhaps Satanau has learnt something, too," fat Tygrenkau said pacifically. All fat people like friendly converse.

"What hast thou learnt, then, Satanau?" they all cried encouragingly.

But Satanau did not reply.

"Mayhap thou hast learnt to cure sickness?" Ukutagyn asked. "The son of Rykkon of Wankarem has returned from inland and now he cures sickness in the tundra. Mayhap thou canst cure sickness, too?"

"No, I cannot," Satanau replied in a low voice.

"Or thou hast become a sailor like Ranau? He sails the seas and knows the engine as we know our dogs."

Satanau shook his head sorrowfully. "No."

"Tygrenkau knows!" Tygrenkau called of a sudden. "He will teach our children, like the teacher that hails from Chaŭn."

"That is woman's work," muttered Ukutagyn, "and he is a man."

"No, I do not know how to teach children."

The Chukchi whispered disapprovingly among themselves. But Tygrenkau had not yet abandoned hope of protecting the guest from affront.

"There is Tyvlyanto," he cried. "He does not teach children and does not cure sickness in the tundra. But he is a big man in Chukotka, and he has sat with Stalin in a great house, and spoken with him about Chukotka business. Mayhap thou hast become a Bolshevik, Satanau?"

The guest shook his head. "No."

"But then thou canst carve bone, like Vukvol? They pay good money for that. Or drive a motor-car? Then there are people who can speak across the air. Ancheno, the son of Tayuge, works at the station, they say."

"No, I cannot," Satanau whispered.

Tygrenkau raised his hands in dismay, and said:

"Well, then, thou wilt hunt the beasts on the sea, as thou didst before and as we do. But thou art not a great man, Satanau. And thou must not put on big looks before us."

"I wanted to be your *shaman*," Satanau muttered. "I have seen many wonders beyond the sea. . . ."

THEY all laughed mockingly, Tygrenkau even louder than the rest: at people are fond of laughing.

And, laughing, the crafty Pelyaŭgyn spoke to him:

"What land is it that thou hast roamed for ten years, Satanau? Our young men, too, leave to travel in the world. They go to big settlements and learn there for many, for a great many years. Then they come back to us, and they know many wonders, but none of them wants to be *shaman*. What land is it thou hast roamed, Satanau, that thou hast learnt nothing? There is no such land, indeed."

And they all cried up:

"Tell, tell us about that land, Satanau."

And he began to tell them about the land beyond the sea. He said that he had been in places where they caught fish; and there was a vast deal of fish there, he said. But Satanau had for ever been hungry.

"Why wast thou hungry, then, Satanau, if there was much fish?"

"The fish there was not mine."

"Fish is his that catches it," said the young Chukcha with suit and tie. "Whoever kills a walrus eats it. Is it not so?"

"No," Satanau replied with a wry smile.

But the young Chukcha decided that he was lying.

He told them how he had roamed the land and had sought work and had not been able to find it. He had come to fisheries and farms and factories, had held out his strong hands, but they had driven him away, saying, "Not wanted."

"Thou wast sick, Satanau?" Tygrenkau asked.

"No, I was strong."

"Why should there be no work for a strong man?"

He hesitated, not knowing how to explain it. And at that all of them decided that he was lying, and blushed with shame for him: a man should not lie—it is shameful.

He went on telling about the strange land which he had roamed for ten years; there was no note of bragging in his voice any more—nothing but weariness and pain. But the people gathered by the fireside could not understand his tales. The younger Chukchi decided that he was lying about the land beyond the sea—there was no such land. The older ones shook their heads and said: "Yes, there were such things, there were such things once. . . . But now they are no longer. You are telling us about what used to be. Why will you not tell about what there is to-day?"

And they all decided that Satanau was a liar, and turned their backs upon him. The women took the children away from the fire, that they might not see and hear a man telling lies; the men dispersed little by little. Satanau was left alone.

When the people awoke in the morning, they looked for Satanau, that they might feed him again; but Satanau was nowhere to be found. He had disappeared.

And to this day no one knows what became of Satanau.

THE WORK OF THE S.C.R.

An Appeal to Members and Friends

THE work of the S.C.R. has never been more important than it is to-day. As the allies of yesterday drift further apart, heavy responsibility falls on an organisation like ours to maintain those links between the peoples that are snapping in the hands of the statesmen, and particularly to keep open the channel of communication between those engaged in the arts, sciences and professions.

There is no need to repeat here the good work that the S.C.R. is doing, and can do with even greater effectiveness if it increases its membership and resources. For more than two decades we have maintained a fruitful association between the writers, artists, musicians, scientists, and people of the theatre in Britain and Russia.

If you believe this work is worth doing we ask you to consider whether you can help it forward in any of the following ways:—

1.—By becoming a member of the S.C.R. and, if you are qualified to do so, joining one of its sections, of which a full list is published on Page 2

of this issue. A list of branches is printed on Page 1.

2.—By seeking new members among your friends.

3.—By becoming an annual subscriber to the *Anglo-Soviet Journal*, the authoritative medium through which you can learn of current trends in Soviet culture.

4.—By ensuring that the *Anglo-Soviet Journal* is available at your local public library or in any reading rooms or common rooms of which you are a member.

5.—By contributing to the S.C.R. expansion fund for the purchase and development of the Society's new premises.

6.—By suggesting to your local educational, scientific, writers', stage, photographic, and other cultural organisations that they should consider arranging exhibitions of the appropriate sections of Soviet culture in association with the S.C.R.

CHARLES TREVELYAN, *President*.
D. N. PRITT, *Chairman*.

● We will be glad to provide advice or additional information on any of these points if you write to The Secretary, S.C.R., 14 Kensington Square, London, W.8.

SOVIET PHOTOGRAPHY

Simplicity is the Keynote

By J. Allen Cash, F.I.B.P., F.R.P.S.

DURING the last few years we have had a chance in this country of seeing something of Soviet photography. An exhibition of photographs by Soviet cameramen and women has been touring the country, often competing with exhibits from British and other workers, almost always hung alongside such work, so that direct comparison was possible.

Let me hasten to say at once that the Soviet pictures have been greatly admired, highly praised and, in general, created the greatest interest. Here was a side of Soviet life that had not been seen, or noticed, by the British people, and whatever they may have expected from the U.S.S.R. they found that people over there interpreted photography much the same way as our modern photographers do here.

One thing that impressed people here was the simplicity of many Soviet pictures, the utter lack of any attempt to be smart and sophisticated photographically. These photographs were straight honest pictures of what the photographer saw, portraying just the impression he wanted to create.

Fancy angles and trick lighting were absent; there was an honesty and robustness about the Soviet pictures—almost a naive simplicity—that won the heart of many a British photographer. The pictures portrayed many phases of Soviet life and its people. Such pictures as "At School" by Mikhail Grachev, for instance, made a great impression on many people here. They disclosed the fact that Soviet children look much like our own, that they go to school carrying little satchels, laughing and talking among themselves, straggling along the street, just as we do here. For sheer straightforwardness and honesty, this picture commended itself to British people, and especially photographers, far more than the more elaborate ones.

Another picture which was much commented upon—possibly one of the best from every point of view—was "Driving the Herd to Pasture," by Yuri Eremin.

A herd of cattle coming along a dusty

road, with sunlight filtering between tall and leafy poplar trees, is not the easiest of subjects. Eremin has captured the precise feeling of the moment, and his print is excellent technically, as well.

There are some fine character studies among the pictures—there should be in a vast land with so many different peoples but one of the best of the lot was "Carpathian Peasant," by Yakov Rymkin. The old peasant, holding his long curved pipe, is beautifully illuminated with strong sunlight from one side, and the distant snow-covered mountains create a wonderful feeling of the out-of-doors. The placing of the figure, well to one side of the picture, is most effective, and shows that Soviet photographers by no means follow old tradition slavishly, but have ideas of their own—and good ones at that.

I have had the opportunity of seeing a number of Soviet photographs, in addition to those exhibited in various towns. My impressions in general were that the pictures of Soviet life were often excellent, but some, I felt, could be better. The prints were often rather flat, or dull, whereas I could not help feeling that there was more on the negatives that could have been brought out.

There is no doubt at all that some of this at least was due to poor or unsuitable quality paper, due to war-time shortages and difficulties. Nothing grieves a pictorialist more than to have to print on paper that he knows is not suitable for his negative. I felt the greatest sympathy for the Soviet photographers, and I feel sure that the next lot of pictures we are privileged to see will not suffer from this once unavoidable trouble.

Composition and choice of subject were excellent, and showed much originality. When I was in the Soviet Union in 1936, there were many signs of amateurishness among Soviet photographers. In these more recent pictures I missed this altogether, with one exception. All along the Russian photographers have shown a strong liking for montage—superimposing one picture on another—and, quite frankly, this was not always well done. It is a tricky business, and to be effective it must be very skilfully done, so that the eye cannot detect it. There

Mr. Cash, who is a member of the Council of the Royal Photographic Society, has visited with pen and camera Russia, Poland, Germany, Bulgaria, Rumania, Czechoslovakia, Hungary, Italy, Yugoslavia, and Switzerland.

He photographed the war in the desert and, after other war service, is now a specialist in industrial photography and colour photography.

were very few examples of this in these more recent examples of Soviet photographic art, and I felt that the prints were better without them.

There were some good examples of industrial photography among the Soviet pictures, and these interested me greatly, for I do that sort of work myself. In the early days of the Five Year Plans, the famous woman photographer Margaret Bourke-White, made a number of trips from America to the U.S.S.R., where she took many fine pictures of industry and reconstruction. These were used widely by the Soviet Government for publicity purposes, and there seems little doubt that Miss Bourke-White started a new phase in Soviet photography which has been well maintained. There are some very good industrial pictures in this collection and I, for one, should like to see more of this type of thing from the U.S.S.R.

PORTRAIT work is good. Again, there is a simplicity and straightforwardness which is refreshingly welcome. Many portraits are made out of doors, using the sun for illumination, and hence have a natural appearance which is far removed from the effects of multiple studio lights.

With the theatre being such a popular part of Soviet life, it is not surprising that theatre photography should be well represented in these photographs. Some of the ballet scenes by Alexander Vorotynsky are of the highest class, with plenty of action and excellent lighting.

Soviet photographers did a magnificent job during the war. Each photographer with the Red Army was a fully-trained soldier, ready at a moment's notice to drop his camera (or her camera, for there were several women photographers as well), grab a rifle or machine gun, and go into action. Many of them were awarded medals for bravery in their efforts to photograph the war. The many fine war pictures interested me greatly, for that was my job also during the war.

I know the difficulties of obtaining realistic pictures of a battle amidst shot and shell, and with incredible noises going on all round. Hence these Soviet pictures excited my strongest interest and I found myself trying to analyse how they had been obtained. Pictures by Ustinov, Shaguin, and Petrusov struck me as particularly good, while the picture taken in Leningrad after an air raid, by Kudoyarov, is a masterpiece of stark realism. No attempt has been made to create a lovely composition or to make the scene anything but what it was. People are moving about the streets, going on grimly with their daily tasks, while several dead bodies lie sprawling across the footpath. It is a picture that makes you gasp, for it is so real.

Another picture which brings a catch to the throat is by Shaguin, and shows a family of destitute peasants beside the ruins of their house. If these people knew they were

being photographed, they show no signs of it whatever.

A number of naval pictures are included, and they are excellent. Here the photographers have often been able to indulge their artistic instincts to the full, with the result that some of their war pictures are pictorial in every sense of the word. Mikosha is particularly good in this respect. I could cheerfully live with several of his pictures and, when one can do that, it is a sign that the picture is pleasing and can be seen repeatedly, with increasing pleasure.

GALINA SONKO is one of their women photographers. She was born in 1907 and made a name for herself by her photographic work in Kamchatka.

During the war she became a war photographer, and made equally good use of her cameras under very different conditions. "A Nazi Gets His Deserts" is one of her grimly realistic war pictures, and is matched by excellent studies of "A.A. Gunners" by Kudoyarov, and "Fighting on the Outskirts of Stalingrad," by Troshkin.

To return to naval pictures for the moment, one that stands out in my mind was taken at Sevastopol, and shows a figure in an arch in the foreground, with a ship riding in misty water beyond—a really pictorial interpretation of a war scene. Another clever piece of work is Yakov Khalip's "On Watch," taken on board a warship, with another naval vessel in the distance, a few lights showing amidst her superstructure, a sailor on watch on an otherwise empty deck in the foreground, and a radio operator at work in a brilliantly-lit cabin near the camera. There is a glow of sunset in the sky, making an altogether memorable picture.

A few Soviet photographers favour screens to create an artistic effect, as evidenced by Yakov Khalip's "In Flight." This is very effectively done but, as previously stated, Soviet photographers tend more to be starkly realistic and outspoken, as it were, in their work. But there is plenty of evidence of romanticism in Soviet photography. Simple objects appeal to the Soviets just as they do to us. A few fluffy little chickens, a weeping tree, winter landscapes, and mountain streams all appear in this collection of Soviet photographs.

Reading through the Press reviews of the various exhibitions where these Soviet pictures have been shown, one is struck again and again by the pleasant surprise in the discovery that the Russians take excellent photographs, that they appreciate much the same things as we do, and that in many respects they seem to be very similar folk to ourselves. The chance of seeing their work like this must do much to create better feelings between the two nations, and it is to be hoped that much more will be done to bring over here the best examples of the work of Soviet photographers. Certainly a far greater public than photographers alone will give such work a great welcome.

THIRTY YEARS OF SOVIET PSYCHIATRY

By A. S. SHMARYAN

The first part of this article is an abridged version of N. I. Graschenkov's review of neurology, which is closely linked with psychiatry. The whole is taken from the Soviet Journal of Neuropathology and Psychiatry, Vol 16, No. 5, translated by Beatrice King.

RUSSIAN neurology and psychiatry won world recognition before the revolution. Russian neurologists and psychiatrists have produced excellent work, which is cited to this day in foreign specialist journals. It will serve if we indicate the clinical morphological work of Kozhevnikov, Darshkevich, Bekhterev, and the classical work of Rossolimo, Merzheyevsky, and Korsakov.

In the post-revolutionary period, Russian neurology and psychiatry was greatly influenced by the work carried on in the many laboratories and institutes of physiology, whose numbers increased continuously and whose work developed rapidly. The primary concern of these institutes was with the problems of neurology in the widest sense of that word. The line taken by Soviet physiology was vindicated by the brilliant experimental research and theoretical conceptions of the leading materialist thinkers, Sechenov, Pavlov, Vvedensky, Samoilov, Ukhtomsky, and others.

Sechenov's research on central interference, muscular sensitivity, reflex function of the spinal cord, on the physiology and psycho-physiology of the sense organs, aided the development of the materialist conception of neurological and psychiatric theory as early as the 19th century.

In the post-revolutionary period, the work of Pavlov in the physiology of the higher nervous system exerted a particularly strong influence on the development of neurology and psychiatry. Pavlov's researches revealed the material basis of the higher psychiatric processes; and a method for objective physiological research into the processes of the cerebral cortex was put into the hands of the neurologist.

In the last years of his work, Pavlov utilised the data from the clinics for nervous and mental diseases for the more profound development of the theory of the higher nervous activity. Pavlov himself used this as an instrument in his research into the origin of a number of complicated diseases of the nervous system, in particular the so-

called functional diseases—hysteria, psychasthenia, and neurasthenia.

Pavlov's profound plan of research into the genesis of the higher nervous activity agreed with the findings of the clinics for nervous diseases which were studying the semeotics (symptoms) of diseases of the nervous system.

The physiological mechanism of sleep and the rôle in sleep of the cerebral hemispheres of the brain discovered by Pavlov, are of great importance for the clinic. The consideration of sleep as an inundating interference in the cerebral cortex and the question of correlation between the cortex and the sub-cortical region, helped the clinicians to understand a number of the mechanisms in the pathology and physiology, of epilepsy, and of various degenerative and intoxication processes in the brain that produced corresponding symptoms of excitation or interference of the cortical and sub-cortical functions.

Furthermore, Pavlov's conception of the central rôle of sleep as the preservative brake appeared to be a fundamental theory, and led to the study of many practical measures and to the acceptance of principles and methods for sleep therapy in mental and nervous diseases.

AN important contribution to the development of neurology was made in the post-revolutionary period by the Vvedensky-Ukhtomski, and Beritov schools of physiology through their study of the fundamental laws of the nervous processes in animals. Their findings were used by many clinical neurologists and psychiatrists as, for example, the theory of parabiosis and dominants in the analysis of the pathogenesis of nervous diseases.

Again, Orbelli's school of physiology of the vegetative nervous system, particularly his discovery of the law of adaptational-trophic characteristics of the vegetative nervous system, had considerable influence on clinical neurology and psychiatry.

It should be emphasised that this work in physiology was in complete accord with the work in pathological morphology of the

vegetative nervous system of Mogilnitsky, as well as with the work in histology and histological physiology of Lavrentyev.

Very useful work, particularly in recent years, is being done by Bykov in the physiology of internal-receptors. This has helped not only the clinics for internal diseases to understand the role of the nervous apparatus in the pathogenesis of these diseases, but it has served as a basis for the fruitful development of Soviet psychiatry along psychosomatic lines.

Soviet neurology and psychiatry is founded on the teachings of Marx, Engels, Lenin, and Stalin, and our finest scientists have fought vigorously against all the idealistic trends brought to us from abroad.

PSYCHIATRY

The foundations of our science laid down by Balinsky, Merzhevsky, Bekhterev and Korsakov, their theoretical, clinical, and organisational views on the nature of mental disorders and the treatment of the mentally sick, received a great impetus for further development after the revolution.

The application of dialectical materialism, an implacable fight against racial, vitalistic, Freudian and other such theories, a very close linking of psychiatry with somatic medicine, and widespread prophylactic social measures; these are the basic principles which have led Soviet psychiatry to considerable successful achievement in the formation of a general theory of psychiatry.

One of the theoretical problems that has received most attention is the localisation of function in the central nervous system. (The theory of evolution helped Soviet psychiatrists to solve this problem.) It was work along revolutionary principles plus the historical analysis of the inter-relation of structure and function in the nervous system that enabled Soviet psychiatrists to find a solution.

As dialectical-materialists Soviet neurologists and psychiatrists opposed both the over-simplified mechanistic conception of the problem of localisation, and the idealistic position which denied the localisation of function and the importance of cerebral pathology in psychoses. The old thesis that mental sickness was a disease of the brain was based on the over-simplified, somewhat elementary notion of the correlation between cerebral changes and mental disorders. Today, as a result of the growth of knowledge and the evolution of ideas, this thesis has taken on a different meaning.

Instead of the static anti-historical principle which attributed exceptional importance to separate cortical centres, "the function of the architectonic field," we have the science of the complicated and rich nerve links and of functional systems, for the understanding of which physiology is as essential as anatomy. We require a finer and more complex appreciation of the neuro-humoral and physio-chemical processes. Research in this field is bringing to light a more concrete picture of the complexity and variety of the morphological and functional

links of the cortex of the cerebral hemispheres as the higher integrating apparatus of all autonomic, instinctive, vegetative, and mental functions in man.

This data has great philosophical importance, because it supports, through experiment, what the Marxist classics teach, that the brain is an organ of thought, that man's mind is a function of highly-organised matter of the brain. Arising from the acceptance of the fundamental thesis of the materialistic philosophy and the psychology of the brain as an organ of thought, Soviet psychopathology is building its fundamental conceptions on the principles of physiology and pathology of the brain.

VERY important in the study of the localisation of function and its disorders, was the work carried out on the idea of the mechanism of correlation of the cerebral cortex and the spinal cord, in the light of developments in ontogenesis and phylogenesis. The analysis of the cortico-diencephalic correlation brought out the very important role of the diencephalic region in the active working of the cortex.

This problem is acquiring more and more importance for psychiatry, because a disturbance of this complicated system of cortico-diencephalic links is one of the basic mechanisms through which the psychopathological syndromes develop. The psychiatrists, Gurevich, Golant, Shmaryan, Vyazemsky, and others made a considerable contribution to this dynamic physiological conception of localisation. A detailed study, based on the science of localisation, has been made of the clinical pictures of the various centres of brain affections. There are detailed descriptions of syndromes of affection of the upper, lower-parietal, and cervical regions: (Gurevich, Gollant, Shmaryan, Vyazemsky); frontal lobes, (Khoroshko, Gil'yarovsky, Gurevich, Shmaryan, Yudin, Rosinsky, &c.).

The introduction of methods of brain physiology and pathology led to a new evaluation and a new systematics in the problems of general psychopathology.

Research was carried out in the field of psycho-sensory disorders and hallucinations (Gurevich, Lobova, Zalkind, and others); in the psycho-pathology of agnosia, aphasia, apraxia (Golant, Vygodsky, Lurya, and others); psycho-motor disturbances (Gurevich, Ozeretsky, Zhisslin, and others); the pathology of the emotions (Astvatsaturov, Ossipov, Golant, and others); affections of memory and the structural basis of the Korsakov syndrome (Ravkin, Chlenov and Erdinova and others); in problems of degeneration and dementia (Dubinin, Golant, Zalmanzov, and others).

The study of brain trauma and brain operations and of serious infection, made it possible to assess the anatomical physiological basis of such disorders of the synthetic activity of the brain as disturbed consciousness (Burdenko, Gurevich, Yudin, and others).

Thanks to the important clinical research in the study of localisation, the psychiatric method has become part of neurological and neuro-surgical diagnosis, which has resulted in a closer connection between cerebral pathology and psychiatry.

Psychiatry used in complex neuro-surgery (the Moscow Neuro-Surgical Institute set up by Burdenko), gives more substantial data for the differentiation of cerebral symptoms and shows the diagnostic and pathophysiological value of psycho-pathological syndromes.

Analysis of psycho-pathological syndromes in the centres of cerebral diseases opened up the possibility of a more profound biological understanding of analogous syndromes in mental disorders as such. Among other theoretical problems the connection of experimental neuro-physiology with psychiatry was of great importance. The conception of our great compatriot Pavlov, and of his pupils, of the mechanism of the higher nervous activity very greatly influenced the psychiatric clinics in the acceptance of the physiological approach. It is to be regretted that it was only in the last decade that these problems have been successfully studied and correctly applied in research.

This closer contact, to the mutual advantage of the work, was made possible after, on the one hand, phenomenalism was removed from psychopathology and, on the other hand, they rectified the serious philosophical errors of many reflexologists who carried over purely mechanistically the laws resulting from experiments on animals into the psychiatric clinics.

Serious consequences followed this ignoring of the qualitative peculiarities of the human mind and nervous processes, characteristic of the higher forms of nervous activity in man.

It was Pavlov particularly who, in his last years, concentrated all his attention on this cardinal problem—the difference between human higher nervous activity and animal behaviour. The further research of Soviet physiologists (Orbelli, Bykov), and psychiatrists (Protopopov, Gilyarovsky, Popov, and others), proved that the science of physiology and pathology of the higher nervous activity creates rather than denies a genuine materialistic basis for psychology and psycho-pathology.

It became much easier to understand the brain mechanism of psycho-pathological syndromes when the psychiatric clinics accepted such physiological conceptions as the formation of temporary links (the basis of the most complicated connections), different types and degrees of cortical interference and excitation, the theory of the levels of functional activity from the point of view of the correlation of two signal systems, the conception of dominants of Ukhtomsky, the conception of intra-reception of Bykov, Vvedensky's parabiosis, and functional asynapsis (Grashchenkov, Gurevich). In clinical psychiatry, Pavlov's work was

followed up more directly for a number of years by Protopopov in the Ukrainian Institute of Psycho-neurology.

Applying Pavlov's concept of schizophrenia as a condition of chronic hypnotic interference, Protopopov is discovering methods of treatment and putting forward principles for a regime for psychiatric hospitals on a basis of the therapeutic importance of preservative-curative interference.

Strong support of the effectiveness of Pavlov's physiological theory for psychiatry is provided by its accord with the theories of activity therapy. The use of sleep-therapy in endogenous psychosis (Sereisky, Gilyarovsky, Ivanov-Smolensky), and during the war in different traumatic affections of the nervous system (Asratyan, Dolin, Serafimov, &c.), has its basis in the preservative-curative interference theory.

However, not only sleep-therapy but all the other activity-therapy methods are used in our psychiatric clinics in the closest contact with morphological, physiological, and biochemical research (Snesarev, Ratner, Malkin, and others).

Among problems of general theory in modern psychiatry, increasing attention is being paid in recent years to the problems of psychiatric somatology, of the interrelation of the somatic and the psychiatric in the structure of mental diseases, and of the importance of the psychological factor in somatic diseases (Gilyarovsky, Yushchenko, Krasnushkin, &c.). This work finds a wide response among physiologists (Bykov and others), surgeons, and other specialists in the different fields of clinical medicine. Very valuable and important is the publicising by Gilyarovsky and Bykov of the psycho-somatic correlation in medicine, and arising from this the radical reconstruction of the teaching in medical institutes and in treatment. A great future is opening up before psychiatry in the hospitals and polyclinics for organic diseases. The conception of Bykov and other physiologists of the psycho-somatic theory is being given a firm materialistic foundation as distinct from the eclectic and purely idealistic Freudian theories of the Americans.

Soviet scientists have achieved much in the field of pathological anatomy of psychoses: schizophrenia—Snesarev Smirnov, Gilyarovsky; syphilis of the brain and general paralysis—Gurevich, Golant, Snesarev, Beletsky; symptomatic psychoses—Beletsky, Kerbikov, Khaim; histology and pathology of the glia—Alexandrovsky; senile and pre-senile psychosis, arteriosclerosis of the brain and Pick's disease—Gilyarovsky, Gurevich, Alexandrovskaya.

The successes of general theoretical research in physiological, bio-chemical, morphological, and other methods should not detract from the importance of the basic clinical psycho-pathology.

Clinical observation, consideration of the entire personality and all aspects of the pathological process, the severest criticism of all built-up theories that do not agree with the synthesis of clinical data—all these were always implicit characteristics in psy-

chiatric work. The clinical traditions of Korsakov and others have taken root widely, and have played an important rôle in the high level of diagnosis and treatment in clinics, hospitals, and dispensaries.

Korsakov's syndrome, which has received world recognition, remains in our day an example of the isolation of individual disease units. The closest and most integrated synthesis of research into syndromes and diseases is characteristic of Soviet psychiatry. Working on individual forms of disease much has been achieved in the field of infectious psychoses.

MUCH attention has been given in clinics to the study of pathogenesis, pathological anatomy, the treatment and prevention of intoxication, particularly industrial intoxication. Detailed work has been carried out on problems of the clinic; treatment and prevention of a number of exogenous psychoses caused by tetra-ethyl lead, carbon-monoxide, mercury, lead, and other forms of poisoning (Rosenstein, Ravkin, Zieman, and others).

The study of psychological disturbance through industrial intoxication and of curative-prophylactic work has led to research into mental hygiene and health (the Institute of Neuro-Psychiatric Prophylactics). Since the war work has been resumed in mental hygiene (Gilyarovskiy, Berger, Goldovskiy). Clinical study, treatment, and prevention of drug addiction are receiving considerable attention (Zhisslin, Sereiskiy, Strelchuk, and others).

A definite contribution to theory was made by work on experiments in mescaline intoxication (Alexandrovskiy, Ronchevskiy).

In the field of infection of the nervous system, note should be taken of the work on epidemic encephalitis (Gurevich, Mirskaya, Kaganovskaya, and others), and cellular encephalitis (Sukomskiy, Gollant, and others).

Much attention has been devoted to diagnosis and treatment of syphilitic psychoses and general paralysis (Gurevich, Krasnushkin, Vinokurova, and others).

The growth of psychiatric science led to a differentiation of aspects—child psychiatry has developed, (Gilyarovskiy, Sukhareva, Ossipova, and others). It may be claimed that the U.S.S.R. has earned a place of eminence by the achievements in the theory, in treatment, and in organisation of child psychiatry.

The study of exogenesis has played a great part disproving Bonhefer's one-sided and summary conceptions of the exogenous type of reaction, as well as of autogenesis and constitutionalism, in the approach to endogenous psychoses.

Very much work has been done on schizophrenia (Ossipov, Gilyarnovskiy, Akkerman, and others).

The analysis of schizophrenic conditions in syphilis of the brain, general paralysis (Gurevich, Kaplinsky, Lyusternak, and others); in epidemic encephalitis (Gurevich, Detenhof, Kaganovskaya); in brain tumours (Shmaryan); in mescaline and hashish

poisoning (Alexandrovskiy, Strelyukhin); in brain trauma (Povitskaya, Goldenberg, Sukhareva), proved a particularly fruitful method of recognising the nature of psychopathological, cerebral, and general somatic disorders in schizophrenia.

This research helped to remove phenomenalism from its leading position in the study of schizophrenia and to improve its diagnostic criteria.

The second All-Union Conference of Psychiatrists and Neuro-Pathologists (1936) played a great part in this achievement. There was severe criticism of the purely psychological approach and the dilatory, expectant treatment of schizophrenia. Firm outlines were drawn up for further research in somato-biological origins and in active therapy in the treatment of schizophrenia and other endogenous psychoses (Ossipov, Protopopov, Sereiskiy, and others).

There has been a wider adoption of insulin treatment (Kronfelt, Krasnyushkin); and its modifications (Sereiskiy, Chalissov, Molokhov); convulsion therapy (Sereiskiy, Yashish), and of sodium amytal (Kameneva, Yagodka).

Following on the second All-Union Conference in 1936, elaborate work on the problems of trauma of the nervous system was carried on by groups of scientists (Central Institute of Psychiatry, Bekhterev Neuro-Psychiatric Institute, Ukrainian Psycho-Neurological Institute, Department of Psychiatry of the Military Medical Academy, 1st and 2nd Medical Institutes, &c.). There was frequent discussion of the work at scientific sessions and conferences. All this research led, even before the war, to a radical reconsideration of the study of cerebral trauma. The diffused conception of traumatic neurosis and the conception of commotion and confusion was accurately defined, and a clear demarcation established between these forms and psychogenic diseases, with the consequent differential treatment.

THIS large-scale theoretical and practical curative work in the field of psychiatry, the great attention paid to themes arising from military defence, prior to the war, enabled Soviet psychiatrists to be ready to play their part in the war.

From the very beginning of the war it was quite clear that the fundamental and central problem in psychiatry, and in neuropathology, would be closed head injuries, as well as psychogenesis and somatogenesis. A network of operational sections and specialised hospitals was set up (neuro-psychiatric, neuro-surgical, complex-confusion).

The majority of our professors of psychiatry, and assistant professors of our medical institutes took part in the organisation of diagnostic and treatment arrangements in the specialist neuro-psychiatric, general surgical, and treatment hospitals, and in leading consultations.

Research institutes became demonstration hospital bases for the wounded.

All this contributed to the high success in diagnosis and treatment of men suffering from neuro-psychiatric disorders, and to the return to the fighting ranks of 50 to 60 per cent. of cases.

All this time research continued. There followed a separation of open and closed wounds. The participation of psychiatrists in the work of neuro-surgical hospitals helped us to arrive at a profound clinico-psychiatric analysis of gunshot wounds of the brain in the different stages of the traumatic process (Yudin, Gurevich, Sukharova, and others).

Very much work was done in mental disturbances in closed head injuries.

Among the problems of psychiatry of war trauma fresh light was shed on mental disorders due to extra-cranial injuries, complicated osteomyelitis, and wound sepsis (Gilyarovsky, Averbakh, Merskaya, and others).

Fresh light has been thrown on the problems of reactive conditions. A clear demarcation has been arrived at between traumatic and somatogenetic psychoses, while the patho-physiological, cerebro-biological basis of war-time psychogenesis has been established (Myaushchev, Sukhareva, Buneyev, and others).

Psychiatrists took an active part in the scientific and practical measures for dealing with the medical and hygienic legacy left

by the war, for the organisation of treatment and prevention of psychiatric invalidism (Zalkind, Malkin, Kazanovich, and others).

The fundamental principle of the Soviet health service, the unity of theoretical research and practical measures was reflected to the full in Soviet psychiatry.

Soviet achievements in psychiatric theory served as the foundation for a radical reconstruction of neuro-psychiatric treatment. A network of differentiated hospital and non-hospital institutions has been created—holding a definite position in our health service.

As a result of the creation of numerous Chairs, and of important institutes of research, the five to eight outstanding neurologists and psychiatrists of pre-revolutionary Russia have grown to dozens of scientists in these fields, many of whom have achieved world recognition.

This growth in the number and quality of our eminent neurologists and psychiatrists cannot but indicate the general success and achievements of our country. Neurology and psychiatry is only one of the innumerable fields of Soviet science. From the success in this field a whole picture can be formed of the success of medical science, while success in medicine in its turn points to the great advance that has taken place in our country as a result of the great October revolution which laid the foundation for a new socialist socio-economic structure.

EISENSTEIN

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CHILDREN'S BROADCASTS IN THE U.S.S.R.

By R. Kovaleva

EVERY branch of art in the Soviet Union contributes to the education of children. "Detfilm" (the Children's Film Studio) produces feature films and popular science films. "Detgiz" (the State Children's Publishing House) puts out millions of copies of books—fiction and popular science. Theatres for juveniles produce plays. Houses of Arts and Education organize different clubs where they learn painting, music, sculpture, and dramatic art; and children's broadcasts select all that is finest in the whole world of culture for the benefit of young radio fans.

The educational value of the children's broadcasts is very great indeed, serving as they do all children, from the very tiniest to the sixth former; amusing them, teaching them, explaining to them, telling them about new things, and helping them find their place in life. To the attentive listener the broadcasts show the great prospects that lie waiting for him in the Land of Soviets. As we shall see, the children themselves point this out.

Children's broadcasts were first started in 1930, when the Radio Committee organised a special children's department.

Now children's broadcasts are on the air for a total of three hours a day. These three hours are divided into seven daily broadcasts, each of a special kind.

The day begins with "Pioneer Reveille" at 7-45. By that time school children are already up and ready to listen to their daily radio newsreel. "Pioneer Reveille" tells them about school life, about the life of their Pioneer detachments and their clubs, talks about studies, and school sports. The Radio Committee often receives inquiries from children, and answers them through "Pioneer Reveille" or other special broadcasts. There are broadcasts on historical subjects, on natural science, geography, music, and literature.

The historical broadcasts embrace a whole series of talks on history. At present, for instance, there are two historical programmes: "Russian Sailors in Battle for their Country" and "Pictures from Russian History," a programme for younger children. The first programme consists of a series of literary sketches about sailors. The exciting story of the revolutionary uprising of Russian sailors on the battleship

"Potemkin" in 1905, and a story about Soviet sailors in the Civil War have already been broadcast. In the second programme each broadcast gives children a lively and popular account of some important event in Russian history.

The broadcasts on natural science are usually delivered by eminent scientists. The biologist Plavilshchikov and the astronomer Vorontsov-Veliaminov have won great popularity among young radio fans. The latter tells very interesting stories about stars, meteorites, and planets.

Prof. Obruchev, author of a fantasy novel about a lost land ("Sannikov Land") in the Arctic, is also very popular. He frequently lectures over the radio about geological discoveries and explorations.

UNQUESTIONABLY the most interesting of the scientific broadcasts are the geographical programmes—perhaps because they are presented in an unusual and highly-entertaining form—as meetings of the "Correspondence Club of young Geographers" and as the "Famous Captains Club."

"The Geographical Correspondence Club" was invented by the children themselves. The Moscow Geographical Society has a Young Geographers' Section. The members of this section wrote to the Radio Committee suggesting that a correspondence club be organised. All children who receive the five or four marks* in geography may be members of this club. They write to the club describing their home districts, their travels, and adventures. The best of these letters and descriptions are read over the radio at a "correspondence meeting" of the club. This is followed by radio discussions of the letters and compositions.

The most interesting of all the scientific programmes is the "Famous Captains Club," which is broadcast once a month—on Sundays.

This programme was started on New Year's eve two years ago. That night all the children's favourite literary heroes—Robinson Crusoe, Captain Nemo, Gulliver, Hatteras, Dick Sand (the 15-year-old captain), and two ill-starred travellers (Tartarin of Tarascon and Baron Munchausen) hopped down from the library shelves to found the "Famous Captains Club," to relate their own adventures and the adventures of others.

* Five is full marks in Russian schools.

The brilliant radio script of this little play was acted by some of the best artistes from the Moscow theatres. In the next few days the children's radio department was literally swamped with enthusiastic letters.

The "Captains" began to meet on Sundays. Their young admirers travel with them to various countries and become familiar with animal and plant life, with volcanoes and the stars. The scripts are written by established children's writers and the songs by the best composers.

Recently the "Captains Club" acquired a "mail coach." This happened when Eleanore Sokolovskaya, a 12-year-old Moscow school-girl, wrote to the children's radio department that, being confined to her bed after a grave illness, and being forbidden to read, her main joy was the children's radio programmes, and especially the "Famous Captains Club." At the next "meeting" of the Club, Eleanore's letter was read, and the captains piled into a mail coach and "drove over" to Eleanore's, where they seated themselves around her bed and told her about their marvellous adventures.

This broadcast had an excellent effect on the ailing girl's nerves. Her appetite improved, she stopped crying, and ceased to feel bored.

In her next letter to the studio she wrote how well she was recovering. She began receiving letters from children from all parts of the country. Now Eleanore is quite well again and has even gone in for sports.

The "mail coach," however, has become a permanent feature. It drives to meetings of various geographical clubs, to school lessons in geography, and to all kinds of new construction sites about which children write in their letters.

THE "CLUB" has also organised a question game called "25." Listeners have to score 25 points to become one of the 25 corresponding members of the "Club."

For this they must answer the questions put by one of the captains, send in composition on geography, and write adventure stories. Victor Matveyev from the Rostov Region, who is now famous on the air all through the country, was the first to become a corresponding member of the club. Not only does he write the best compositions, but he has also organised a geographical society called "Globe," into which he has drawn numerous school children and teachers. At the radio station we were shown a letter from Victor. Here is what he wrote about the "Club" on the day of its second anniversary:—

"... This anniversary means especially much to me because, in transmitting interesting geographical information over the radio, your club helped me choose my profession in life. I fell in love with the Arctic, with its vast expanses, Northern Lights, and, chiefly, its wonderful future. I determined to dedicate my life to exploration in the North."

The popularity of the "Famous Captains

Club" is boundless. It receives letters even from adult listeners to whom, as a woman engineer from Lvov wrote, it has "brought back childhood dreams."

A group of girls wrote describing how they invented the good ship "Dream," on which they sail to the Island of "Friendship," where they discovered the Sherlock Holmes Bay, the Hunchback Horse Mountains, and other marvels.

We have found that this scientific programme, so happily turned into an exciting game, has proved to be an excellent means for educating children and for broadening their horizons, as well as being a source of great joy to them.

We have given so much space to the "Famous Captains Club" because it is characteristic of the general style of the work of the children's department of the Radio Committee, which strives to make all material, however weighty the subject matter, interesting and entertaining.

We have also found many ways of interesting listeners in the literary programmes. Children are very fond of listening to reading aloud, and so whole books are frequently read to them over the radio chapter by chapter. These readings have their definite day and hour. This year new books by Kassil, Paustovsky, Kaverin, and Polevoy were read to them in this manner.

Dramatised readings are particularly popular. Recently children were able to hear a dramatised version of Chekhov's story "Kashtanka," performed by actors from the Moscow Art Theatre, a similar version of one of their favourite books "The Great Resistance" by the Soviet children's writer Lev Kassil, some chapters from "Don Quixote," in which People's Artist Vasily Kachalov took part, and a dramatised version of "David Copperfield."

Literary programmes are arranged to suit the different age-groups. Twenty programmes a month are designed for children of pre-school age (under seven years), who all await "their" hour with impatience. Kindergarten groups often listen to stories over the radio, in which songs and music play a part. The same number of literary programmes a month has been organised for the older school children. A radio journal called "Invisible" is specially broadcast for their benefit. Listeners are taken to an editorial office, where new manuscripts are read and criticised, and where writers and poets come to discuss their plans and read their work. This programme is arranged in a very lively and able manner, and is also very popular with children.

A KIN to the literary programmes is the "Theatre at the Microphone" programme. Children in the most remote parts of the U.S.S.R. can listen to performances presented by Moscow's Theatres for Juveniles and by regional children's theatres.

Musical broadcasts for children form a

special, very interesting type of educational work. Children are very fond of music, and usually listen to the same musical programmes as adults. The aim of the special musical programmes for children is not only to give children pleasure, but also to teach them to know music—the best there is—to understand musical forms, and to learn favourite songs and longer compositions.

For this purpose there is a "Musical Radio Journal," and series of broadcasts called "Portraits of Russian Composers" and "Portraits of the Composers of the World Classics." This year these programmes included fine broadcasts on the work of Glinka, Chaikovsky, Rimsky-Korsakov, Mussorgsky, Beethoven, Schumann, Mozart, and Schubert. One musical programme is called "The Riddle Concert." The orchestra plays a few bars, a singer sings a romance or aria, and the listeners are asked to guess the composer. At the end of the programme the announcer gives the titles of the works played and the names of the composers.

The music programmes have many enthusiastic listeners among adults. Recently a fine series of broadcasts called "Precursors of Russian Classical Music" was given. We ourselves listened in to the broadcast about the remarkable self-taught Russian musician Evstignei Fomin. He was the first composer (long before Glinka) to write an opera on Russian themes, but was undeservedly forgotten by posterity. The music section of the children's broadcasting department collected rare archive material, reconstructed the story of Fomin's life, and carefully selected musical illustrations. The department received numerous enthusiastic letters from children and adults about this concert-lecture.

These letters and comments lead to new musical programmes which the radio department arranges in response to the requests of listeners. Such was the origin of the "concert-supplement" to the musical journal and to the programme called "Learning Favourite Songs Over the Radio."

The latter is an altogether special broadcast: children sit at their radio sets with pencil and paper, and a radio voice, accompanied by an orchestra, teaches them some song. First the words are dictated, then sung unaccompanied; then the violin, alto, or flute plays the melody alone; and finally the song is sung by a whole chorus with orchestral accompaniment. By the time this stage is reached, the listeners are already singing the song in unison with the radio. This programme is a great favourite with Soviet children. In this way they have already learned many new songs by the Soviet composers Solovyov-Sedoy, Khrennikov, Pokrass, Blanter, Dunaevsky, and Alexandrov, and they are sending in more and more requests to the department.

The musical programmes are performed by excellent musicians. Recently the radio orchestra performed Chaikovsky's "Children's Album" for the first time. This music was originally written for the piano, and has now been rearranged for orchestra. Chaikovsky's immortal "musical water-colours"

sounded forth with fresh power and originality.

HISTORY, geography, literature, music, and the exact sciences—the young radio listener can hear about all these subjects. But no broadcast and no story makes such a strong impression on children as do radio talks delivered by "living" heroes and famous people of the Soviet land.

Innumerable people of note have stood before the microphone in the children's radio studio and spoken with the children of the Soviet Union. Ministers, deputies to the Supreme Soviet, members of the Academy of Sciences, and travellers, they have all talked to them, the future masters of the land. Famous people have told them about themselves, their work and their achievements in a simple and popular manner devoid of all condescension.

These "meetings on the air" have a strong influence on young listeners. After each such talk, the broadcasting station is flooded with letters full of questions and promises to "become a hero-flier like Alexei Maresiev"* or requests to be informed how goalkeeper Khomich, the famous "tiger" of the "Dynamo" football team, became such a wonderful sportsman.

All the work of the children's broadcasting department is mirrored in its letter section. The postmen of Moscow are no longer perplexed when they find letters addressed "Moscow—For the Transmitters," or even "Moscow—For Robinson Crusoe" in their mail bags. They know that this is mail for the children's radio centre—P.O. Box 37/34.

The mailbag of the children's department of the Radio Committee contains from 600 to 800 letters daily. Two editors sit at a long table on which these letters are piled, reading and answering them. Some of the answers are broadcast, others are sent by post.

There are letters written in block letters by six-year-olds, who cannot follow a straight line.

There are letters from senior pupils asking for help in the choice of a profession, or consultations with specialists in various fields on some piece of work in that field. There are letters from the leaders of Pioneer Detachments telling about their work. There are letters from teachers, parents, actors, writers—from all those who work for children.

The children's department of the Radio Committee is more than just a part of the Radio Committee. It is part and parcel of the life of the Soviet children, who actively and enthusiastically participate in its work—in their diverse capacities of listeners, authors, editors, and critics.

* Hero of the Soviet Union. Maresiev's heroic exploit is described in Boris Polevoy's "Tale of a Real Man," published in 1947.

"THE WHOLE WORLD OVER"

A Review and an Appreciation of a Soviet Play in London

FACED with what Matthew Arnold called "this strange disease of modern life," the current West End theatre either, at worst, dopes its audiences with aspirin (which comes in four main flavours—musical, farcical, pornographic, or Californian Poppy) or, at best, probes into the festering wounds with the objective, but quite callous honesty of a medical lecturer.

The second method does at least give us, the audience, an opportunity after diagnosis to attempt a cure; but when the aspirin wears off, the pain is no better.

I saw "The Whole World Over" at the end of a typical week, which included one play in which a sadistic schoolmaster was responsible for the drunken death of a young prostitute (also loved by an adolescent student); one in which a crazily sadistic father caused the death of his little son; and a third in which three utterly worthless people, a woman and two men, argued endlessly about who was in love with which and why—and, incidentally, toyed with a suicide pact as a method of escape from their self-imposed difficulties.

Simonov's comedy may not explicitly discuss deep human problems; it may not be original in plot—indeed, the story boils down to none other than our old friend, Boy meets Girl. But, supreme virtue, it is healthy! In this play people actually like one another! They are not eternally trying to score one another off; they do not wreak their private, psycho-neurotic revenges on innocents. They do not live in a world which is inimical to their desires. They do not have to fight for recognition, battering their heads against a wall of favouritism, Philistinism, and money-grubbing.

The war is over for these Russians (as, I suppose, it is for us), but the Red Army ex-soldier comes back, not to make his way in the world at the expense of his fellows, but to a job of reconstruction in which there is a place for everybody, whatever his talents, be he actor or engineer.

"Anything is possible" might be the play's theme. And we have grown so used to the very opposite of this in any of our contemporary drama which is not mere flippancy, that we either grasp this new idea with all the feverishness of a drowning man clutching a straw, or we sneer at it—partly in self-defence—for being too facile. So Simonov's

play, springing from Soviet society, illumines it directly and our own by reflection.

THUS it is for us that the vitality of the play is at times almost unbearable.

And, when the play says "Cease to mourn; throw away your keepsakes of the dead; live again in the present, not the past," it is as much a challenge to us, though in a very different sense, as it is to the middle-aged Red Army officer brooding over his dead family, and to the architect's young daughter, lost in memories of her dead lover.

To such a pass have things come that there is yet another—quite shameful—reason why this play is so valuable now. For, so it seems, the Russians are human after all! They fall in and out of love. They like to sing and have parties and drink. They do not, it seems, spend all their time thinking up ways and means of aggravating the Western Powers and preparing devilish plans to spread Communism.

And there is another noteworthy point about this effervescent comedy of manners—it achieves its laughs neither out of sadistic glee at seeing someone in a painful predicament, nor out of improbable, farcical situations. Its humour springs from a sympathy with the failings and achievements of human beings.

My main criticism of the actual production at Unity Theatre would be that it often tends to caricature, makes types (almost music-hall types) out of Simonov's individuals. This method certainly gets laughs, but they are cheap ones. I could, in particular, have done with a little more dignity in the portrayal of the main character, Professor Fedor Vorontsov who, warm-hearted busybody though he is, is still also a highly-respected architect—not a clown.

However, in spite of this fault, the production has a noteworthy pace and brilliance, and, at its best, is as invigorating as the champagne old Aunt Sasha waited so long and so patiently to taste. There can be nothing but praise for the lighting and set, both of which would have done credit to a far richer and better-equipped theatre.

I only wish this production could be seen in a West End theatre by the general theatre-going public. Perhaps, after all, in spite of all appearances, we are not too sick to benefit from a really good tonic.

Frank Jackson

NOTES AND NEWS

Facts and figures about life and work in the U.S.S.R.

Industry

Electric Power. The plan for the Ministry of Power Stations of the U.S.S.R. was realised by 104 per cent. and for hydro-electric power stations alone by 121 per cent. The production of power during the first quarter of 1948 increased by 18 per cent. as compared with the same period of 1947.

Hydro-Electric Power. The new hydro-electric power station under construction on the banks of the river Kama will have a reservoir some 620 miles in extent. The fourth turbine of the Dnieper Dam took three months less to construct than its predecessors, thanks to high-speed methods of machining various parts, which reduced the time for the job by 15 per cent.

Urals Steel Production. The Serov iron and steel works was the first in the Urals to announce that it was ready to fulfil the post-war Five-Year Plan in four years. The plant has already surpassed the production level planned for 1950.

Tractors. Tractor Plants under the U.S.S.R. Ministry of Agricultural Machine-Building have fulfilled the quarter's plan for the output of tractors and spare parts. During the first quarter of 1948 the Stalin-grad and Kharkov works turned out more than 500 machines in excess of the plan. The Vladimirsch works trebled, and the Altai works doubled their output compared with the same period for 1947. The newly built huge tractor plant in Lipetsk, Voronezh Region, equipped with up-to-date machinery, has started mass production of tractors. Equipped with powerful diesel motors and easy to control.

Coal Mining. A new system of automatic operation of production processes in the mining industry has been evolved by the Coal Industry Research Institute. The system has already been put into operation in one mine in the Chelyabinsk coalfields. A special block signal system has been installed for the operation of underground trolleys, as a result of which efficiency of underground rail transport has been improved.

All mining processes are controlled by one chief operator sitting at the control board connected with all mechanisms, ventilation and drainage. A telephone switchboard of new design keeps him in touch with every worker. The Ministry of Coal has given

orders for this system to be introduced in a number of the larger mines.

Building Materials. The Ministry of Building Materials completed its four months' production plan ahead of time. Compared with the same period of last year, production of cement has increased by 43 per cent., window glass by 42 per cent., soft roofing materials by 40 per cent., and radiators by 34.5 per cent. The output of bricks has doubled. This year 220 big plants producing construction materials are being built or restored.

Paper. Soviet paper and cardboard mills have completed their production programme for the first quarter of 1948 ahead of schedule. The mills turned out 32 per cent. more paper and 24 per cent. more cardboard than in the first quarter of last year; 38 enterprises of the paper industry are nearing full restoration. By the end of the Five-Year Plan the output of the Soviet paper industry will have increased by 65 per cent.

Labour Force. The number of factory and office workers in 1947 increased by 1,200,000: in 1950 the number will reach 33,500,000 men and women. In 1950 the country will have 1,300,000 metal-cutting lathes, or 30 per cent. more than the United States had in 1940. Labour productivity in 1947 was 13 per cent. higher than in 1946, and in 1950 will be 36 per cent. higher than before the war.

Agriculture

The State Farms. All State Farms are competing to complete the Five-Year Plan ahead of schedule. In grain producing State Farms 94 per cent. of all work is done by tractors.

Esthonia. The third Peasant Congress of the Esthonian Republic reported that 100,000 farms were now united in agricultural co-operatives, which have hundreds of tractors, 214 creameries, 183 power stations; 48 collective farms have been set up. This year the sown area will increase 14.5 per cent.

In Latvia, joint land-cultivating associations are developing. The Government has supplied them with several hundred trucks, over 300 tractors, 1,000 complex threshing machines, 740 steam-tractors and many other agricultural machines. The

Republic now has 715 such associations uniting over 80,000 peasant farms. Twenty-five thousand peasants joined the co-operative associations last year alone.

One Cow. The "Karavayevo" State farm in Kostroma Region has developed a breed of cattle, the "Kostroma," which gives an average annual milk yield per cow of 5,636 litres. In fat content too the cows of this breed are incomparably superior to the Swiss, Andalusian, and other famous breeds. One of the farm's cows has beaten all records for butter over a period of ten years.

Electrification. More than 3,000 collective farms or 2.3 times as many as before the war have been electrified in the Ukrainian Republic.

In 1948 rural electrification in the Ukraine will increase by 1.5 to 2.0 times.

Sugar Beet. This year the area under this crop was increased by 19 per cent. The foremost sugar beet growers raise 800-1,000 centners per hectare. Collective farms have received thousands of machines for sugar processing including the first 750 combines designed by Soviet engineers for harvesting sugar beet.

Industrial Crops. Large areas in Uzbekistan, Tadzhikistan and Turkmenia have been sown this year to new varieties of the cotton plant. One of them yields a harvest 39 per cent. higher than the local cotton varieties. Flax growers are sowing large areas to new varieties with a 20 per cent. higher yield.

Sowing Progress. By May 5, 34 Republics and Regions had fulfilled the Government programme for the sowing of grain crops. The area considerably exceeds that sown by May 5 last year.

Forests of the Ukrainian Steppes. Six million acres of forest are to be planted in the steppe regions of the Ukraine. Saplings will be obtained from the three large forest tracts in the famous oak "Black Forest," in the Kirovograd Region, covering an area of 25,000 acres, the Sevransky Forest in the Odessa Region, where some very rare trees and shrubs have been preserved, and the Samara Woods near Dnepropetrovsk, which cover an area of 45,000 acres.

Restoration

Housing. This spring extensive housing construction has begun in the Soviet Union. Several hundred apartment houses are completing construction in Moscow. Numerous cottages are being built in the Moscow suburbs and two settlements of summer houses for members of the Academy of Sciences are under construction in the Zvenigorod district of the Moscow Region.

In May 500 miners of the "Stalin" mine in the Kuzbas moved into new apartment

houses. The construction of another big block for workers of this mine is under way.

Salvaging Ships. The Ministry of Inland Water will this year have to complete the raising of all ships sunk during the war and completely free the rivers and lakes for navigation.

Vilnius. Since the expulsion of the Germans from Soviet Lithuania, over 130 enterprises have been restored in Vilnius, as well as the Academy of Sciences, the University, the teaching school, the art institute, the conservatoire, theatres, and over 150,000 square metres of living floor space.

Stalingrad. By May, 1948, 120 industrial establishments were restored. Tractor output reached pre-war level; 72 out of the 100 destroyed schools have been restored; 950 stores and stands are open. Some 27,000 houses have been restored or built anew over the past five years.

Development

Armenia. Kara-Klis, now Kirovakan, third largest town of Socialist Armenia, was originally a huddle of small decrepit hovels. In 1920 there were 60 artisans working in small workshops. Under the Soviets more than 3,000 new houses, schools, hospitals, and cultural institutions have been built in Kirovakan along newly-laid streets. Its industry now occupies a prominent place in the national economy of the Republic. A cord factory and chemical works are in full production. Construction of a knitwear mill is nearing completion, and plans include erection of a chemical fertiliser, asphalt and footwear factories, a tannery, a second mechanical bakery and a large grain-elevator.

Kirovakan has deposits of granite, tufa, pumice, basalt, and clay for building. Great changes have taken place in the life of the citizens of this young town. Among the builders of the chemical fertilisers factory we find the mason Geokchyan, who learned to read and write only at the age of 50 after the establishment of Soviet power. His daughter, an electrician, has been elected to the Supreme Soviet of the U.S.S.R. Its citizens now subscribe to more than 7,000 newspapers and magazines; it has 19 libraries.

The population has increased eight times. A drama theatre, several cinemas, an agricultural school, a teachers' school, a music school and eight secondary schools function in the town. By the end of the Five-Year Plan a new theatre will be built and a new park and squares laid out.

Cherkess Autonomous Region. On the occasion of the 20th anniversary of the Cherkess Autonomous Region in the North Caucasus, it was reported that the pre-revolution 17 schools of Cherkessia have grown to 110 schools attended by 17,790 children with 929 teachers.

The Autonomous Region has five news-

papers in local languages and Russian, its own dramatic theatre, national song and dance ensemble, museums, six district houses of culture, a regional library and children's and city libraries, five district and eleven rural libraries, 43 cottage reading rooms, one city cinema, four mobile cinemas, and seven stationery cinema installations. All these, like the dozens of medical treatment centres with 413 doctors and senior medical personnel, were set up during the Soviet regime.

Exploring. Eight large expeditions fitted out by the council for the study of productive forces and resources are exploring various little known areas. The task of the largest expedition is to find improved methods of utilising water resources and fallow lands in the Central Asian Republics and in Southern Kazakhstan. A canal is planned to cross the Kara-Kum desert to make fertile three or four million hectares of land. One expedition is to explore the Black Sea coast in order to mark out areas for growing food for local health resorts.

Education

Since the war the network of schools in the Russian Federation has been restored and expanded. Over 18,000,000 children are attending school this year. More than 500,000 young workers and collective farmers are attending special schools for youth.

Children Scientists. A School Children's Scientific Conference, attended by about 5,000 boys and girls of 12 to 17 years of age, was held in the Young Pioneers' Palace in Leningrad. A variety of papers were read. A 12-year-old boy gave a comprehensive survey of the practical application of mercury rectifiers in alternating-current technique. Two youngsters, members of a Leningrad school literary society, analysed 300 verses of Leningrad boys and girls and showed that there are many talented poets among them.

Military Instruction in the Universities. Sergei Kaftanov, Minister of Higher Education of the U.S.S.R., has issued a Decree annulling military instruction for women students of higher educational institutions.

Correspondence Courses. Over 200,000 are taking higher education by correspondence courses. The number is expected to be doubled by 1950.

Stalingrad. The railwaymen of Stalingrad gave their children a May Day gift of the children's "Little Stalingrad" railway.

Children's Railways. The Soviet Union possesses 17 children's railways. Five thousand school children work as engine drivers, in marshalling yards, tending tracks or in the capacity of railway conductors and clerks. The Malaya Amurskaya railway in the Soviet Far East has given 137 students to transport institutes and technical schools,

and 87 engine drivers who finished special courses.

Soviet Studies of India. Academician Alexei Barannikov has completed a book on the history of Soviet studies of India. Indian history, economics and literature, and the main languages—Urdu, Hindu, Bengali, and Marathi are studied. Extensive work has been carried out in the new Hindu philology. Surveys on the history of various Indian literatures have been published, and the most popular literary works translated into Russian. Academician Shcherbatsky has written an original monograph on Buddhist philosophy and logic.

Science

"Meteorite Area." The U.S.S.R. Academy of Sciences has fitted out an expedition headed by Fonton, to the maritime area (Far East) to carry out a geological ground and aerial survey of the place where the meteorite shower fell on a bright, sunny day on February 12, 1947. The peculiar structure of the meteorite fragments and their great number will enable scientists to learn a great deal regarding the origin of meteorites and their movement through the earth's atmosphere.

The Council of Ministers of the Russian Federation has decreed that the area of the meteorite shower be reserved for the U.S.S.R. Academy of Sciences for five years for scientific studies.

Astronomy. A new star has been discovered and photographed by Bartaya, member of the Abastuman Observatory. This has been confirmed by observations conducted by the Sternberg Astronomical Institute in Moscow. The new star is of the 9th magnitude. It has been registered at the International Astronomical Union in Copenhagen, and will shortly be given a name.

Bacterial Aid. The All-Union Conference of Microbiologists approved the use of bacterial fertilisers. In 1950 this type of fertiliser will be used on 12.5 million acres of land. It is claimed that such fertilisers increase crop yield considerably. Special experimental stations and laboratories are being set up to direct its use on collective farms.

Alexander Vologdin. The National Academy of Sciences of the United States has awarded the Charles Doolittle Walcott Bronze Medal to Alexander Vologdin, prominent Soviet paleontologist, corresponding member of the U.S.S.R. Academy of Sciences.

Archaeology. Discovery in Mountain Side. Led by Alexandra Dzhaparidze, Georgian girl alpinist, a group have discovered the Betlemi cave, located in the hardly accessible side of Mount Kazbek. An iron chain suspended from the mountain side in the area of the Gerget glacier at a height of 4,000 metres was discovered the previous

year. The Betlemi cave was excavated in the practically vertical mountain side 400 metres up. The chain up which people of ancient times ascended to the cave is well preserved. Many articles of the 8th and 9th centuries B.C. have been found in the cave. The Georgian Academy of Sciences has fitted out a new expedition to explore both the cave and its environs.

Chemistry. An All-Union Conference on the History of Russian and Soviet Chemistry opened in Moscow on May 12.

Culture

Art and Literature. Fifteen thousand four hundred and twenty-five books and pamphlets, numbering 83,000,000 copies, on art and literature have been published in languages of the various peoples of the Soviet Union during the past 20 years. In 1947, 243 plays were published in various Soviet languages to a total of more than 3,000,000 copies. Alexander Korneichuk's plays appeared in 17 languages totalling 948,000.

Music for the Millions. Music has the largest share in the daily programmes of the U.S.S.R. Radio, with 22 hours on three simultaneous programmes—almost 700 hours per month! The first concert on the Moscow Radio begins at 5-20 in the morning for the eastern regions; the last programme on Saturday and Sunday nights ends at 3 a.m. The music ranges from symphonies of Beethoven and Borodin to popular songs by a Voronezh choir, from the operas of Glinka and Chaikovsky to the unsophisticated strumming of the Turkmen canshi, from the complex cantatas of Taneyev to the latest songs of Solovyev-Sedoi. Soviet law obliged the management of any theatre of philharmonic orchestra to provide facilities for broadcasting.

Architecture. The State Opera and Ballet Theatre in Tashkent, capital of Uzbekistan, has been selected as the best Soviet architecture in 1947. A first Stalin Prize has been awarded to the architect Academician Alexei Shchushev and a group of Uzbek craftsmen. Outstanding Uzbek sculptors have decorated the building with bas-reliefs and friezes, and more than 10,000 square metres of its walls are ornamented with Uzbek motifs.

Theatre. The new Vakhgtangov Theatre in Moscow (architect—Abrossimov) has a

seating capacity of 1,050. The stage is equipped with the latest stage technique. The theatre has its own electric power sub-unit and a water-pumping station.

Armenia : Matenadaran Depository. A new building is under construction in Erevan to house the Matenadaran, the Government depository of over 1,000 ancient Armenian manuscripts including the most ancient of them—a Gospel dating back to 1061—and of unique books and other publications. The Matenadaran contains the works of Greek and Syrian philosophers and poets whose writings exist only in Armenian translations. They include treatises by Eusebius of Caesarea, Zeno and the Sapphic poetess Erinna.

Sport

Trade Unions. In the winter sports festival, sponsored by the U.S.S.R. Central Council of Trade Unions, half a million sportsmen took part and 1,400 contestants competed in the finals for the Soviet trade unions skiing and skating championship.

Rifle Shooting. Guards Lt. Col. Nikolai Bogdanov, has set up a new world record in rifle shooting at the Leningrad shooting contests.

Boxers. There are more than 35,000 boxers in the Soviet Union. Sports circles of the Soviet Union have marked the 50th birthday and 30th anniversary of the sports and teaching activity of Ivan Ivanov, one of the pioneers of Soviet boxing. In the course of 30 years, Ivanov made 154 appearances in the ring and emerged victor from 142. The State Committee of Physical culture has awarded him a certificate of honour and a valuable gift.

Women Skaters. The U.S.S.R. State Committee for Physical Culture and Sports has published a list of the world's best women speed skaters based on this season's results. First place in the 500, 1,000, 1,500, and 3,000 metre events is held by world champion Maria Issakova, whose times were 48.5 seconds; 1 minute 42.2 seconds; 2 minutes 48.2 seconds; and 5 minutes 34.9 seconds respectively. In the 5,000 metre event the best time—9 minutes 39.1 seconds—was shown by the Finnish champion Werno Leche. The list of the best sportswomen of 1948 includes 14 representatives of the Soviet Union and three of other countries—Norway and Finland.

MY RUSSIAN DIARY

By Dame Edith Evans

(President of the Theatre Section of the S.C.R., who visited the Soviet Union as the guest of VOKS during May)

AS I am not a writer, it seems to me I can best tell you about my visit to Moscow by letting you see the diary I kept while I was there. It has been a little amplified from memory, but in the main it remains as it was; the daily notes made to help me recall the many things I saw and did which made my visit to Moscow and Leningrad so memorable.

APRIL 30.—As soon as I arrived in Moscow, without stopping to change or eat, I went to look at the Red Square and the Kremlin. They were both quite different from what I had imagined. The Red Square was so full of colour. The warm red brick, the gilt domes and pale primrose coloured walls of the palaces came as a lovely surprise. The Red Square was longer and not so wide as I had expected.

MAY 1.—I woke early this morning. I was to go to the Red Square to watch the May Day demonstration. My guide had been delayed by the dislocation of the traffic and we were a little late in starting. So we had to run at a jog-trot for quite twenty-five minutes in the blazing sunshine—and I was wearing a tweed dress and coat—to get to our places. We stood for about two hours watching—first the military parade and then the colourful sports clubs and peoples of Moscow march past.

In the evening I went to Moscow's "Little" Theatre to see the "School for Scandal." It was admirably produced and presented, and I enjoyed it very much.

MAY 2.—This morning I drove round the city because it was people I wanted to see, and how they live. I saw the street where the Moscow Art Theatre people live, Stanislavsky's house, and the Rostov's house which is mentioned so often in Tolstoy's "War and Peace."

In the afternoon I became one of the 80,000 people watching a football match, and behaving as football crowds behave everywhere.

Then came my first visit to the Bolshoi Theatre. It was to see Ulanova dancing in Prokofiev's ballet "Cinderella." It was indescribably lovely; she seems to be literally blown about the stage. The decor and the dresses were wonderful. It was a glorious evening.

MAY 3.—To-day I was taken to the cinema, showing three dimensional films. This is still in its experimental stage, but it was interesting to see. When some one on

the screen threw a rope, I felt I had to duck to avoid being hit.

This afternoon I met my hosts officially at a tea party given by VOKS. They were all most charming, and we had so much to say to each other I was almost late for my second visit to the Bolshoi Theatre to see the opera "The Queen of Spades," which is wonderfully staged and directed. It seemed ridiculous to go there, having just finished playing the part of the old countess in a film. I wish I could have seen it before.

MAY 4.—This morning I went to see Sheremetev Palace, which is full of the loveliest things. I only wish Oliver Messel could have seen the building and the interiors. How delighted he would be with them.

In the afternoon I met Professor Morozov (the chairman), and other members of the All-Russian Theatre Society. Professor Morozov speaks English most fluently and we talked about plays, productions, performances, and actors. They showed me a collection of photographs of productions of our plays and some of theirs, and we had a most cosy chat.

Always on our way from one place to the other, wherever it was possible, I asked to be taken round by the Kremlin. It seemed impossible to see it often enough.

I was to see a puppet play next and to meet Mr. Obrastzov, and I asked once more to be taken to the theatre via the Red Square. The puppet play was beautiful. It had the sort of humour we understand in England.

MAY 5.—I agreed, with some reluctance, to visit an art gallery and generally to have a "museum morning." So we did an art gallery and a theatre museum; after which I was taken to an ice-cream shop. Sitting at the next table were two young women who, when we rose to go, asked my interpreter whether I was English. They were both learning English and one could understand quite well what I said, but I spoke too quickly for her companion to follow.

In the afternoon I had tea with Alec Johnson, editor of "British Ally," and we had a most interesting talk. This was my day for seeing my English friends, and in the evening I went to dinner with the British Ambassador, whom I had met once in London.

They were most kind, and I spent a very enjoyable evening talking about everything under the sun.

MAY 6.—I was taken at half-past eleven in the morning to watch a dress rehearsal at the Moscow Art Theatre of Ostrovsky's

"The Forest," an admirable performance, after which I went home to eat my breakfast at 4 o'clock in the afternoon!

In the evening I went to the Moscow Art Theatre again, this time to see "The Three Sisters." This was the most complete and beautiful production and performance. It was absolutely flawless. I must say that during all the plays I never saw an unskilled actor or actress.

MAY 7.—Went to Tolstoy's House in the morning and met Tolstoy's granddaughter, Sofia Andreyevna. This little country-house right in the heart of Moscow, with its lovely garden, is very impressive indeed. Its atmosphere is one of peace and beauty.

Sofia Andreyevna picked some blue forget-me-nots from the garden for me, which I kept, and they are now pressed in the Russian page of my scrapbook.

We were taken round the house, and shown the Tolstoy museum attached to the house, by a charming little woman who looks after the place.

I went to the Children's Theatre in the afternoon, where I was very impressed by the behaviour of the children during the performance. Then off to open the Shakespeare Exhibition which had arrived from London. I insisted in opening the Exhibition together with Mr. Alexei Popov, my opposite number in Moscow. They all seemed very pleased with the exhibition.

Home with my bouquet to dress for another night at the opera. This time it was "Don Quixote."

MAY 8.—We were taken round the Kremlin this morning. It is the most beautiful place, its glorious palaces abounding in objects of all kinds. It was all in the most perfect condition, restoration work going on all the time. There are coaches, jewels, robes, thrones, armour, everything that is historical and rare is assembled here in a fine state of preservation.

Back to the hotel for a rest before going to see a most ingenious production of "Madame Bovary" at the Tairov Theatre. At each interval we went round and had tea, and gossiped with Mr. Tairov and his partners, who spoke English fluently.

SUNDAY, MAY 9.—I went to the Moscow Cathedral at 10 o'clock. It was very crowded, and I left after about a quarter of an hour, and spent the rest of the time walking up and down in the sunshine till the car came at 11 o'clock.

Home to rest, as I was leaving for Leningrad that evening. First to the Red Army Theatre to see Lope De Vega's "The Dancing Master." This was a most polished performance, beautifully produced with charming music and songs. I feel this might do very well for performance here if we could get the identical music.

MAY 10.—A most comfortable trip to Leningrad. This morning I was driven round the city, and lovely and gracious I found it. They tell me there are 500 bridges in the city over the different rivers and canals. It is all most majestic and spacious. I was surprised all the time by the enormous

size of the squares, both in Moscow and Leningrad. Again, the gilt domes and the pale tangerine coloured buildings, the bridges, and water everywhere.

In the evening to the Leningrad Opera and Ballet Theatre, formerly the Mariinsky Theatre. Most marvellous dancing and decor, and as usual breath-taking production of the corps de ballet. It was the second night of a new production, and there was most enormous enthusiasm amongst the audience.

MAY 11.—To-day I sent to see what used to be called Tsarskoye Selo, and is now named after Pushkin. It is staggering in its beauty and in the wanton damage caused by explosion. It was outside the range of German guns shelling Leningrad and the destruction must have been deliberate.

I then went to the Hermitage Museum. By this time I was getting a little exhausted, I had looked at so many treasures. But as I have an interest in personal effects I found the souvenirs of Peter the Great fascinating. Judging by the measurements he must have been about 6 ft. 10 ins.

MAY 12.—The night train back to Moscow brought me back comfortably, and I spent the morning in shopping and looking at shops. The shops are packed brim full of people buying things. The delicatessen shops are plentifully equipped. The other shops are not so extensively filled, but people are buying all the time, and this may account for the fact that they are not so full as ours.

In the afternoon I broadcast a piece about my visit and in the evening VOKS gave a farewell dinner party for me. I sat next to Leonid Leonov, the playwright, and we all had great fun. It didn't seem necessary to know the language to enjoy the jokes which went round the table.

* * *

Now I am back in London I feel I must say that going to the theatre in Moscow and Leningrad was like going to the Old Vic all the time—particularly before the war. Always crowds trying to get in, and in all the theatres I visited I saw only a very few empty seats.

I met mostly people of my own profession and, of course, experienced that feeling of being completely at home, which we actors always feel with one another. As there were several people among the actors and producers who spoke English quite fluently at each meeting, even the language barrier did not prove insuperable.

I have not said anything about the destruction in Leningrad and Moscow because it is the spirit of restoration and revival I remember when I look back on my visit.

CHESS CHAMPION OF THE WORLD

By William Winter

THE supreme honour that chess has to offer has fallen to a Soviet player. After a struggle extending over two months, first at The Hague and then at Moscow, MIKHAIL BOTVINNIK has won the chess championship of the world, and now stands as undisputed successor to Steinitz, Lasker, Capablanca, Euwe, and Alekhine.

Never was a victory won in more convincing style. There were five contestants chosen by the International Chess Federation from the leading chess players of the world, and the conditions of the tournament were that each should meet the other five times.

At the end of the fourth round, however, the struggle was over. Botvinnik required only one draw to put himself in an unassailable position, and this he easily obtained in the next game against Dr. Euwe. There was a hard struggle for second place between Smyslov and Keres (of the U.S.S.R.) and Reshevsky (of America), which eventually terminated in favour of Smyslov, the youngest of the competitors. Keres and Reshevsky divided third and fourth places; and Euwe (of Holland), who won the championship in 1935, was last—a long way behind.

This does not mean that Euwe played badly—he did not—but merely that the others played extraordinarily well. Botvinnik's play was a joy to all chess lovers. Throughout the long and gruelling contest he displayed a combination of brilliant improvisation and technical excellence which has rarely been equalled and certainly never surpassed.

There is a feast of beauty in these games which will delight chess "gourmets" for many years to come. Opening, middle game, and ending are all handled with consummate artistry, and the game flows to its appointed conclusion with all the harmony of some majestic piece of prose. Only twice did he falter—in his second game against Reshevsky, in which he over-estimated the strength of a King's side attack and came into an end game which even his skill could not save; and in his last game against Keres when the championship was already won. In no other game did he appear in danger of defeat.

Among so many splendid struggles it is hard to say which was his best game, but the diagram below is an excellent example of the profundity of his conception. In this position Botvinnik had not only to see that his piece sacrifice would ultimately result in the win of his opponent's Queen—he had to calculate that many moves later he would

be just in time to prevent the hostile pawn from reaching the eighth square. Every possible variation must have been worked out at least ten moves ahead.

THE new champion was born in Leningrad in 1911. He was awarded the title of Master when he was sixteen, and since then has been, beyond question, the greatest player in the U.S.S.R. On only one occasion has he been placed lower than first in the National Championship. In international contests, too, he has been universally successful. In 1935 he divided first prize with Flohr in a big gathering in Moscow, and in the following year tied with Capablanca in the great contest at Nottingham. He was somewhat unlucky not to be first outright in this tournament, as his rival escaped from a hopelessly lost position in the last round.

Since the war Botvinnik won the international tournament at Groningen, the only really big international event to be staged prior to the present contest. For reasons apart from chess, Botvinnik will make the ideal world champion. He is a typical product of the new Socialist world; quiet and unassuming in manner, invariably courteous to his opponents, wherever he goes he is a splendid ambassador both of chess and the Soviet Union.

Although all else in the tournament has been overshadowed by Botvinnik's brilliant play, the Soviet Union has every reason to be proud of the performances of her other two representatives, Smyslov and Keres. The former, in particular, has surpassed all expectations. He is much the youngest of the competitors and, although he has been consistently successful in Soviet tournaments and matches, he has only played in one international master's contest—Groningen—where he was third.

There were many who feared that the strain of a two months' contest against the world's greatest players would be too much for him, but he went from strength to strength as the tournament proceeded and fully deserved his second place. His special power is in the end-game and some of his games, notably the second against Euwe and the third against Reshevsky, are classical examples of this difficult brand of the chess art.

He also showed pertinacity and ingenuity of the highest order in drawing his second game with Botvinnik, in which he was the exchange to the bad, and all the pundits had given the position up as hopeless. Actually he drew four of his five games against the new champion. Keres lost all his first four games to Botvinnik, who is just too deep for him, but played excellently against the others. Re-

The contest has attracted enormous attention among chess players all over the world.

The contest has attracted enormous attention among chess players all over the world.

TOP

				K			R
B							P
Q			P	P			
P			K				
			P				
			Q				
P	P				P	P	P
		R				K	

White: M. Botvinnik, 9 pieces.

Position after Black's 21st move. The continuation was:—

Position after Black's 21st move. The continuation was:—

22	\bar{Q} -Kkt ₃	PxKt
23	\bar{Q} -Kt7	R-B1
24	R-B7	\bar{Q} xR (a)
25	\bar{Q} xQ	B-Q4
26	\bar{Q} xKP	P-Q6
27	\bar{Q} -K3	B-B5
28	P-QKt ₃	R-B2
29	P-B3	R-Q2
30	\bar{Q} -Q2	P-K4
31	PxB	PxP
32	K-B2 (b)	K-B2
33	K-K3	K-K3
34	\bar{Q} -Kt ₄	R-QB2
35	K-Q2	R-B3
36	P-OR4	Resigns.

(a) This is forced. If 24 Q-Q3, 25 RxB, P-Q6, 26 R-R7, Q-Q1, 27 QxRP and Black cannot avoid mate.

(b) Just in time. If Black now plays 32 P-B6, 33 QxP, P-Q7, 34 Q-B8ch, K-K2, 35 QxRch, KxQ, 36 K-K2 and wins.

continued from Page 5

reading of Belinsky's letter the Tsarist Government inflicted the death sentence, while those who kept it or knew of but did not report its existence were liable to sentences of hard labour. Thus for reading the letter the writer F. M. Dostoyevsky was sentenced in 1849 "to death by shooting," but the sentence was mitigated to deprivation of all rights and exile with hard labour.

Belinsky was a man of great courage and integrity. Neither considerations of gain nor fear of a strong enemy, nor of relations with friends could make him waver from the truth. There are many stories which illustrate his honesty. I. I. Lazhechnikov, aware of Belinsky's poverty, helped him to find employment as secretary to the rich landlord A. M. Poltoratsky. For editing the landlord's papers, Belinsky received a good room and board, and the use of his employer's rich library.

"But soon clouds began to darken this felicitous existence" related Lazhechnikov.

"One sometimes had to sacrifice one's convictions, pass sentence on them with one's own hand, act contrary to one's conscience. And so one fine morning Belinsky disappeared from the house bursting with all the good things of this world, disappeared with all that he owned tied up in a kerchief plus riches that he carried about in his own heart. . . ." He returned to his old dingy quarters.

Nor did the impeccably honest critic accept the materially attractive offers that were made to him later by his opponents. The reactionary writers Pogodin and Shevyrev tried to enlist Belinsky's services for their journal "Moskvitianin." Belinsky was in great straits; he was penniless and had no work at that time (1837), but he refused the offer without a second thought. "I have been offered work" he wrote in one of his letters, "but the devil take it . . . I don't want their money, even if they shower me with it from head to feet."

S.C.R. ACTIVITIES

A NUMBER of important events have been held by the Society during the past quarter, both at its own house and elsewhere, and all the Sections have activity to report.

ARCHITECTURE AND PLANNING GROUP.—The Exhibition, "Architecture of the Peoples of the U.S.S.R." noticed in our last issue, was opened on March 2nd by the Soviet Ambassador, Sir Lancelot Keay, P.R.I.B.A., presiding at the ceremony. The attendance during the three weeks over which the exhibition was on show numbered some 4,000, and considerable interest was aroused in the architectural press.

Several conducted parties were taken round, and two discussion meetings were held, one organised by the Group and one by the Association of Building Technicians.

It is hoped to have a record of these discussions available for members. No. 14 of the Group's Bulletin was issued in time for the exhibition, and No. 15 appeared in May and consisted of the translation of an important article from "Soviet-skoye Iskustvo" on "Survivals of Formalism in Architecture."

The exhibition is now available for provincial galleries, and readers who would like to see it in their towns or cities are asked to communicate with the S.C.R. Exhibition Department.

CHESS SECTION.—Three further Bulletins have been issued to members:—No. 12 contains games from the Chigorin (All-Slav) Tournament; No. 13, all the games from the first part of the World Championship played at The Hague; and No. 14, games from the second half, played in Moscow. Professor Penrose (president of the Section), Mr. B. H. Wood (vice-president), and Mr. H. Golombek (member of the Council) met the Soviet representatives at The Hague and discussed with them future methods of co-operation.

The Section held jointly with the Education Section a meeting on April 27th, when Mr. Edgar Pennell gave a most stimulating lecture under the title "Pawns and Pedagogues," on the educational value of chess.

EDUCATION SECTION.—The Section's annual general meeting was held on March 11th, when a constitution was adopted for the Section, and the committee for 1948-49 elected. After the meeting, members of the Section had the pleasure of meeting Madame Rodionova, Principal of the Soviet School in

London, and three of her colleagues. After informal conversation, the gathering settled down to a question-and-answer session, the English members first playing their Soviet colleagues with a large number of inquiries about Soviet educational practice, and thereafter having to submit to even more searching questions about British education.

The April meeting was held jointly with the Chess Section (see above), and on May 13th Madame Khramelishvili, a Soviet Georgian lady who taught music both in Soviet special music and ordinary schools, spoke on "Musical Education in the U.S.S.R." A Symposium on "Education for the Under-Sevens" was planned for June 17th. The Section is organising the Summer School from July 30th-August 13th (see announcement elsewhere on this page).

FILM SECTION.—The Section's first event was a memorable occasion. It took

the form of a Commemoration of Sergei Mikhailovich Eisenstein, the great Soviet film producer, who died on February 10th. At the Rialto Cinema (kindly lent by Sir Alexander Korda), on Sunday, May 2nd, Mr. Paul Rotha presided over a distinguished gathering at which speeches were made by Mr. V. N. Pavlov (representing the Soviet Ambassador), Mr. John Grierson, and Mr. Ivor Montagu.

Excerpts from "Potemkin," "October," "The General Line," "Alexander Nevsky," and "Ivan the Terrible," were shown. Fanfares specially composed by Ben Frankel were played by trumpeters conducted by Muir Mathieson, and

a commentary linking the films was spoken by Roger Livesey. The audience of 500 shared the opinion of the "Manchester Guardian," which wrote:—"The S.C.R. is to be thanked for arranging this performance; it was a noble tribute to the great film man who died in February."

LEGAL SECTION.—A further bulletin has been issued to members, containing notes on recent Soviet legislation.

SCIENCE SECTION.—Arrangements are proceeding for the formation of a Medical Section, and the whole question of indexing and classifying Soviet medical literature available in this country is being examined. The Section has undertaken arrangements for Soviet agronomists, biologists, and medical men and women to visit scientific and medical institutes in this country.

Successful visits were arranged to the

Summer School

Bunce Court School, Otterden,
near Faversham, Kent.

July 30th—August 13th, 1948

"Youth in a Planned Society"
is the theme of this year's school.

Speakers include the Dean of Canterbury, Miss Iris Morley, Mr. G. D. B. Gray, Mr. Reginald Pestell, Mr. Penry Jones, Mr. Andrew Rothstein, Mrs. Beatrice King. They will deal with the problems facing youth in Britain and the U.S.S.R., and the solutions each offers.

Applications for places (from £6 per week) should reach the secretary, S.C.R., 14, Kensington Square, as soon as possible.

School of Agriculture's artificial insemination centre and experimental farm at Cambridge, and a group of physicists and metallurgists visited the Cavendish Laboratory. Close contact has been established with the export department of Mezhdunarodnaya Kniga, and the Section has been granted a licence by the Board of Trade for the import of learned, scientific, and technical books from the U.S.S.R.

The secretary of the Section represents the Society on the sub-committee on transliteration of cyrillic characters of the Documentation Standards Committee of the British Standards Institution.

THEATRE SECTION.—The annual general meeting was held on March 31st. A report of a very full year's activity was presented, and the honorary treasurer was complimented on the very satisfactory financial situation which had enabled the Section to donate £250 to the S.C.R. Expansion Fund, proceeds from the Housewarming Ball, and the play reading held in November last. A stimulating discussion took place on the future work of the Section.

A most successful event was held in the S.C.R. Music Room on April 4th, in conjunction with the Writers' Group. Mr. David Magarshack gave a paper on "Ostrovsky," in commemoration of the 125th anniversary of the playwright's birth. This was illustrated by excerpts from the plays given by the Theatre Section. Two scenes from "The Storm" were acted by Dame Sybil Thorndike, Rachel Kempson, Margaret Leighton, Mary Merrill, and Peter Jones, produced by Franklin Dyall; and Joseph Macleod produced an act from "Easy Money," in which there appeared Rachel Kempson, Mary Merrill, Campbell Allen, George Bishop, Ronald Frankau, Vernon Greaves, and Oscar Quitak. Folk songs and songs by Chaikovsky were sung by a section of the W.M.A. choir, under the direction of Barnet Letsky.

Dame Edith Evans (president of the Section) visited the U.S.S.R. during April-May as the guest of the Theatre Section of VOKS, and while in Moscow had the pleasant duty of opening the Exhibition of "The History of Shakespearean Production on the English Stage," prepared by the Section jointly with the Arts Council of Great Britain.

Dame Edith spoke on her visit to members of the Theatre Section and invited guests on June 3rd. A diary of her visit is given elsewhere in this issue.

The Section is sending British plays to Moscow and is examining Soviet plays with a view to a series of playreadings in the autumn.

WRITERS' GROUP.—The Group, in addition to taking part in the "Ostrovsky" evening on April 4th, has held regular monthly meetings for members. On March 9th the Translators' Section of the Group gave an evening on "How to Misunderstand Russian." Professor C. L. Wrenn presided, and stimulating and amusing papers were given by David Magarshack, Alec Brown,

and Stephen Garry. On April 13th an evening of conversation was held, and on May 11th G. Allen Hutt gave "A Survey of English Writing on Russia to 1860." The Group has in preparation a commemoration of the centenary of the famous Russian critic V. G. Belinsky, which it proposes to celebrate on June 29th.

"*Soviet Writers' Reply*," the booklet issued by the Group, is now obtainable through bookshops (see announcement on Page 45). It has received a number of encouraging notices:—The "*Times Literary Supplement*" refers to the "small but useful step towards understanding the Russian attitude to literature, drama, and poetry . . . made in the exchange of views published in this book." "*The Bookseller*," in a full-page review, describes it as "a picture of the way in which Soviet writers live and work. . . . Many of the replies are very forthright, indeed. They are also revealing." Tom Driberg, M.P., in "*Reynolds News*," calls it "the most interesting explanation I have seen of the attitude of Soviet writers and artists to their work and to society, and of certain differences between that attitude and that prevailing here."

EXHIBITION DEPARTMENT.—The Soviet Theatre Exhibition opened at the Belfast Art Gallery in May. The Exhibition of Soviet Architecture is now available for provincial bookings, and the Moscow Section was due to be shown at the Birmingham College of Arts and Crafts in June. Four of the Department's smaller exhibitions have been taken by the Council for Education in World Citizenship for a year's tour of schools.

GIFTS TO THE SOCIETY.—Two gifts, which will be of great value to the Russian conversation evenings, held at 14, Kensington Square, have been made by members. Mrs. Cedar Paul has presented a Lingua-phone, and Mr. D. Lombard an amplifier, and the Society desires to express its gratitude to the donors.

CAPTAIN HAROLD GRENFELL, R.N.—The Society has suffered a loss by the death of one of its vice-presidents (Captain Harold Grenfell). He will long be remembered for his championship and explanation of the youthful Soviet State from his vantage point of personal experience. He did much to dispel the misunderstandings which were as rife then as they are now.

CLUB FACILITIES.—Members may care to be reminded that the Society, now registered as a club, has a bar open (purchase by members only) at most of the Society's functions.

GARDEN EVENINGS.—So that members may have opportunity of meeting each other, introducing their friends to the Society, and taking advantage of the very pleasant facilities at 14, Kensington Square, three informal evenings have been arranged, with entertainment, conversation, refreshments and bar, on Wednesdays, June 16th, July 7th and 28. There will be no charge except for refreshments, and a voluntary collection for the Expansion Fund.

MUSIC IN THE U.S.S.R.

The background to a controversy

By H. G. SEAR

UNLESS you can imagine our British composers holding regular sessions in which they freely discuss their latest works, their present problems and their outlook for the future; unless you can visualise your Government maintaining, and in council with their experts directing musical activity; unless you are capable of conceiving a way of life in which your efforts as an individual citizen are truly integral to the health and prosperity of the nation, you are in no case to assess the merits or demerits of the attitude recently taken up by the Executive Committee of the Communist Party of the Soviet Union towards certain works by Soviet composers, more particularly as only a fraction of the case has been presented by the European Press.

It is necessary first of all, therefore, to set forth the general plan of the music schools of the Soviet Union. Great importance attaches there to the spread of musical culture over the whole of the nation. The object is not merely to produce highly proficient musicians, but so to educate the general public that they shall value that proficiency as part of a full life.

This was quite clearly seen in the revolutionary period and, although there may have been times when the aim has been obscured by the exigencies of the moment, the principle remains; every now and then it may be necessary to remind all persons concerned, but there it stands, part and parcel of a socialist society.

And indeed, the weakness of the pre-revolutionary schools was that they turned out an overwhelming proportion of amateurs, gifted amateurs often, but amateurs still in the theory of their art, generally speaking. The reproach against some of Russia's greatest masters, that they were glorious amateurs, is still to be heard. As for the great majority of the people, they were left uncared for.

Modern reorganisation came first from the Republican People's Commissariats* for Education under the Council of Commissars of the U.S.S.R. on the one hand, and from the Republican Committees on Arts on the other.

FIRST come the seven-year schools for children who are receiving a State general education in the ordinary way. Of these there were 385 in 1947, with nearly 70,000 students.

Here the aim is to provide proficiency in at least one instrument, with theory and a general knowledge of music. Tuition, which includes choral singing, orchestral and chamber playing, roughly amounts to one full day in the scholastic week. Fees are based on the salaries of parents, but the children of war invalids, of military men, and pensioners are admitted free.

Considerable elasticity in the method is allowed in individual schools, but the curriculum must satisfy the requirements of the U.S.S.R. Committee for the Arts. The schools are open to scholars who discover musical leanings in later years, and to adults who wish to fill deficiencies in their musical knowledge. Students of marked aptitude may proceed to more advanced schools, which prepare them for full professional careers.

Alongside these there are Ten-Year Music Schools attached to the Conservatoires, where a general education, together with a specialised musical training, is available. A professional career, whether as teachers or executants, is visualised here. Attention is directed towards the humanities rather than the sciences. Classes are limited to fifteen persons. The age of entry is seven to eight, but candidates are submitted to a year's preparatory training in order to determine their capabilities. The full course is free; from the sixth year, in fact, pupils receive a monthly stipend of from 60 to 140 roubles. Many of them will pass on to the Conservatoires for a still more intensive training.

But between the ten-year schools and the conservatoires are colleges which afford a four-year musical course, mostly of a practical nature. Here are trained teachers for the seven-year schools, teachers and chorus leaders for general schools, accompanists, orchestral players, folk instrument players, and chorus leaders. Again, whilst fees may amount to 200 roubles per annum, students with no bad marks may earn a stipend of from 80 to 140 roubles per month.

The conservatoires offer a five-year course,

*Called Ministries since 1946.

which embraces and develops the higher reaches of music. They are similar in function to our own Royal Academy of Music with, perhaps, a broader outlook and a more democratic basis. Specialists of every kind receive intensive training. Each scholar is required to study two practical subjects—pianists, that is, would take up a second instrument, vocalists and other instrumentalists would study the piano. Whatever their speciality, the whole theory of music is studied—its general history, the history of Russian music, and that of every form of people's music in the U.S.S.R. The curriculum includes one foreign language, pedagogic practice, and physical culture.

As every activity in the U.S.S.R. is a social activity, there are obligatory courses in the political sciences, including the fundamentals of Marxist and Leninist principles, historical and materialist dialectics.

Once again the annual fee of 500 roubles (to which there are the same exceptions as in other schools) is more than cancelled by monthly stipends dependant upon merit.

Five of the most important conservatoires in the Soviet Union have post-graduate courses which lead to the degree of Candidate in Arts, earned by a written thesis in any one specialised subject. All the conservatoires attach great importance to opera. Students may transfer to the operatic departments of the National Conservatoire if they wish to grapple with the problems of native forms; and, vice-versa, 55 places are reserved in the Moscow Conservatoire for nationals desiring to combine study of their own with the more universal music.

These several systems make it easy to adapt the requirements of aspirants to practical purposes and to correct errors and misjudgments of their potentiality; and the constant interchange of ideas bears considerable profit in its train.

WELL, there are the means of making musicians. Presumably the odd genius who appears here and there in the U.S.S.R., as in the rest of the world, would have no difficulty in finding his way along the various channels of instruction. And presumably the education which they afford would suffice him.

But now, having satisfied his superiors that he is a fit and proper musician, he is not flung out promiscuously into the labour market. Apart from the fact that in the Soviet Union practical musicians and teachers of music are in acute shortage, it is also a fact that the Government regards their work as possessing a profound humanistic value; and it is precisely for this reason that they are steeped in the music of the folk in whatsoever course they take. It is, if you like, a civilising influence. The humblest of citizens (if there is such a being in the U.S.S.R.) is believed to have cultural cravings or why, indeed,

should he as much as keep himself clean? The artist, therefore, has an immense though not a mystical value. Indeed, he is regarded with the greatest objectivity.

The orchestral player does not fecklessly drift from the symphony orchestra to the café band or abandon radio work because film music pays better. The virtuoso does not embark upon a group of metropolitan recitals in quest of press notices, playing the half-dozen hackneyed works which most people know too well; even at the height of fame, it must be admitted, he cannot tour the country gobbling up fat fees, still playing the same half-dozen works.

The would-be teacher is not for ever unconsciously scanning advertisements of posts vacant; the half-baked musician cannot take up teaching. The composer pregnant with a mighty opera has not to keep body and soul together by arranging musical comedies for piano and saxophone or by hackwork teaching.

Such things are regulated by the appropriate ministry, always in conjunction with the relevant musicians' union. The orchestral player is guaranteed economic stability, for it seems that there cannot be too many orchestras: his health, in fact, is carefully tended, since there is a notion in the Soviet Union that anxiety can play havoc with talent.* Popular music, which includes dance bands, musical comedy, and related subjects, is not left to commercial enterprise; its practitioners, who conceivably include musicians who haven't classical ambitions, have their own channels and guarantees, for the authorities are by no means hostile to light entertainment, though they withstand its degradation.

By discussion and by careful planning the touring of great soloists is so arranged that clashing of engagements and programmes is avoided and, more important, time is arranged, with financial indemnity, for study of new works. And if a composer has in hand an opera which may take a couple of years to complete he is paid a basic sum in advance, with subsequent accrue-ments for publication and performance. As we shall see, he is afforded opportunities of hearing his own work before public presentation.

In the Soviet Union all trades and professions organise themselves into unions as part of the social system. They hammer out their problems in liveliest intercourse with related bodies and with the Government.

Different branches of the musical profession have their own unions, but for our purpose here it is sufficient to confine our

*In this connection the reader will find interesting reading under the heading of *Artists*, in Vol. 1 of *Occupation and Health* (International Labour Office, Geneva, 1934, p. 184, *et seq.*).

attention to the Union of Composers, in whose immediate circle the official criticisms arose.

Not every composer can become a member. The general level of a composer's attainments is the first qualification. Second to this is the occurrence in his list of compositions of works likely to enhance the prestige of Soviet music.

We may quote from the rules: "Composers in the U.S.S.R., taking an active part through their work in the building up of socialist culture, are united in the Union of Soviet Composers, which is a voluntary organisation.

"The aim of the Union is the creation of works worthy of the great epoch of socialism."

A composer, then, may please himself by remaining outside the Union. Yet applications for admittance are regular. Application is submitted for approval by a jury of members, and so are musical works. Those who fail to achieve membership are not cast out into darkness. They are already members of kindred unions, and they have their own work to do. They try again, for membership adds to their prestige.

The Union commissions new works, paying for them at the legal rate. They are subjected to discussion in which members, whether creative or critical, and the composer with his supporters, take a keen part.

Compositions and performances in every branch of music in all parts of the U.S.S.R. come under the Union's scrutiny, from songs to operas, from demonstrations of folk instruments to symphonies. And from the Union individual members and research groups go out to the Nationalities. During the war the Defence Section of the Union organised expeditions to the Red Army Units, introducing new music, performing current music and collecting the songs and sketches that seemed everywhere to spring up like magic.

Groups of composer-members will conduct recitals, give lectures, and hold consultations on thousands of collective farms and factories with obvious mutual benefit.

In 1941, when the German armies were nearing Moscow, members of the Organising Committee and composers generally were evacuated to regions of safety.

THE Union has five distinct Commissions, each under the presidency of a leading composer. Weekly the Advisory Commission hears and discusses new works.

Under its wing a composer may hear his own work (and this is of tremendous importance in symphonic music of any magnitude) without expense to himself. And here, at least, he can hear the opinion of the most conservative, or the most progressive musicians, of the political zealot, as well as of the more negative composers.

The Operatic Commission sees to all the

relevant problems and practical matters, considering and drawing up reports on such subjects as "The Musical Idiom of Soviet Opera" or the "Problem of Recitative."

The Commission of Popular Musical Genres is concerned with such things as light opera, brass and military bands, dance music, and those multitudinous every-day songs which, in a country where the folk-song is a living tradition, spring up at every corner on every subject, and in support or criticism of all sorts of causes.

Another Commission of great importance is that which promotes the composition of music for the use, or entertainment, or instruction of children.

The study of theory and practice, of analysis and history of the work of Soviet composers is the task allotted to the Commission of Musicology, which also keeps a watchful and encouraging eye on the work of young composers.

Outside these Commissions is the Music Fund of the U.S.S.R., which occupies itself with the material welfare of composers, administering and distributing the fund to suitable projects. It commissions new works, receives commissions for others from outside sources, prints and publishes in its own shops, examines manuscripts, copies them and arranges performances. In addition, the physical well-being of composers and their families comes under its care; for the Composers' Union has its own polyclinic and a domestic workshop. Disputes arising in connection with royalties and performing rights come under its wing, composers enjoying free legal aid.

It will be seen that the composer in the Soviet Union is singularly well-cared for from above; and that in his own hands he has a powerful machine for maintaining his rights and asserting his principles. It may be, and in fact it is, argued that he is coddled too much. It has been said that the Soviet composer is too much isolated from the mass of his fellow-men. Exception has been taken to the fact that during the war he was kept at home, and even sent to a place of safety when Leningrad, for instance, was in danger.

This did not prevent Shostakovich, to name only one, from being an active fire-watcher any more than it prevented him from writing a number of patriotic works culminating in the Leningrad Symphony. And it is true in every way that Soviet composers closely associated themselves with the production of stimulating compositions of their own and the utilisation of the ideas that came red-hot from the battle-front, as well as carrying new music to the home fronts and to the front lines.

The war was their war. They had their fingers on the pulse of every movement, and they found inspiration in those movements. According to their own deliberations, in the course of which criticisms were encountered quite as sharp as those which have since been levelled against them by the Executive Council of the U.S.S.R., there has been a

distinct falling-off in intensity in post-war musical production. Members themselves professed great alarm at this state of things.

They made many charges. There was a decline in the ideological level. (Readers will remind themselves that ideology was part of their curriculum at the Conservatoires; and now students affirmed that it was being neglected.)

Music criticism and theory were said to be in an unsatisfactory state. Music critics were alleged to show a marked and continuous hankering after novelty for its own sake, while composers, instead of preserving a sense of audience and tradition, were obliging the critics by providing this novelty.

In symphonic and popular music alike, purely technical skill was no compensation for a poverty of ideas. There was, for example, a profound falling off in the work of Shostakovich since the Seventh (Leningrad) Symphony. It was complained that he allowed himself to be too much influenced by Western music instead of cultivating the rich soil of Russian music; and it was hinted that he coveted international fame.

The "Young Shostakoviches" came in for sharp strictures; they aped the outward form of his work. As for more popular music, song writers were castigated for being both vulgar and unoriginal. Composers allowed themselves to copy the models which were successful during the war with the result that now, when the problems of restoration should prove different in character but equally inspiring, their songs lacked vivid reality. There was, in the field of dance music, a mechanical reproduction of the Western European models. Surely in their midst there were living folk-dance forms, a living tradition and a living ideology sufficient for their needs and vital to them.

THE Plenary Meetings of the Union of Soviet Composers, at which this discussion took place in 1946 were fully representative. The composers mostly assailed were present, and they were free to defend their principles.

We here are very familiar with the state of affairs under debate, and as individuals we could multiply the criticisms that hurtled to and fro. One finds it difficult to think that such a discussion could be anything but beneficial. At the least, composers showed an intense interest in their own business and, if their general reactions are to be relied on, a willingness to profit by the debates.

In the U.S.S.R., in all walks of life, acutely political or nebulously aesthetic, eminently practical or purely philosophical, discussion is rife—and current. Yet it is thoroughly understood that slogans are not enough. Deeds, not words, are required. If, after debate, you find yourself in the wrong, it is reasonably assumed you will attempt self-correction.

After due consideration it was decided that

certain extravagancies must be corrected. Composer Khrennikov arraigned the "gigantism" exhibited in Prokofiev's "Ode to the End of the War," scored for four pianos, eight harps, sixteen double basses, and no other strings, as being unpractical, indeed unplayable, outside Moscow. Khachaturian's latest Symphonic Poem, in which twenty-four trombones are demanded, is open to the same charge. And it should be observed that neither Khrennikov nor anyone else attacked Shostakovich or Prokofiev, Miaskovsky, or Khachaturian as persons; only a tiny percentage of their works was selected for censure.

It was Khrennikov, and not a layman, who first pointed out that the atmosphere of the Organisational Committee of the Composers' Union had become unhealthy. Thereupon other members alleged that there was a strong tendency to divorce music from the people, to seek a new musical language and technique which would be entirely unintelligible to the people at large. Symphonic music was in a blind alley, they said. Operatic music was in danger of becoming unvocal, and Prokofiev's "War and Peace" was given as an example.

It was Muradeli's opera "The Great Friendship" that precipitated the governmental charges against certain Soviet works, and it is this official attitude which has increased the obliquity of the European Press and blinded it to the general feeling of dissatisfaction to which composers themselves, as well as official circles, gave expression.

Of this opera it was said that the plot was historically false and artificial; however clever the music may have been, it did not express the North Caucasian story and background with truthful clarity. Its melodies did not impress themselves upon the memory. Yet it was presented in celebration of the thirtieth anniversary of the U.S.S.R. What, asked Zhdanov, the Government representative at the Plenary Meeting of the Union of Composers, what were the various committees doing?

There was the Operatic Commission (Gabriel Popov, chairman), whose function it was to advise on libretti, and who had actually issued reports on the "Musical Idiom of Soviet Opera," "The Problem of Recitative," and so on. What was it doing?

There was the Music Fund (with Muradeli himself as chairman), deeply concerned with the well-being of composers, disbursing monthly payments as "creative aids," controlling performance and publication fees. Muradeli's opera had cost the people a good deal of money. Were all the responsibilities entailed, fully accepted by all parties?

What of the Advisory Committee (Yuri Shaporin, chairman), whose duty it was to make itself thoroughly acquainted with all new works. Was their scrutiny vigorous enough?

In the eyes of the European Press these were searching questions, especially coming from a layman. It was only in the more

thoughtful newspapers, well after the event, that it appeared that there were others, *not laymen*, who shared Zhdanov's views. And of these few, if any, admitted that Zhdanov's momentous speech was no more than a summing up of several warm discussions, delivered judiciously and with the forcefulness of one versed in public matters.

NOT unnaturally, as a Communist, he emphasised the classless society which is the aim and object of communist philosophy. He pointed out that a great national effort to enlighten the whole of the peoples in the Soviet Union and to advance their various cultures had to be maintained.

In consequence, no composer had a right entirely to ignore their claims; and to address them in an unintelligible language was to ignore these claims.

It had been asserted, he said, that the formalistic innovations now affected in certain recent works gave the people a lead in a new direction of art. He insisted that the theory current amongst a section of Soviet composers that "we shall be understood in fifty to a hundred years" was a rotten theory. "Such arguments mean separation from the people. If I as a writer, artist, journalist, or party worker did not count on being understood by my contemporaries, then for whom do I live and work? For that road leads to spiritual emptiness."

He wanted the fine traditions of Russian music to be kept alive and he enlarged on what he called "programme music," so warmly loved by Russian composers and people alike. This over-simplification exposed him, as a layman, to more attacks in the Western Press than almost any of his strictures. But no one *present* could have had any misapprehension as to his meaning since, having been present at all the deliberations, they were well aware that his advocacy of "story music," of the use of folk-song, of traditional music, of *Russian* music was a sharp reminder that these things lived among them and were beloved by the people for whom, after all, he and they laboured.

For it will be admitted that Zhdanov is not alone in deploring or in disliking the conscious ugliness of much contemporary Art. In this he has many bourgeois critics on his side. And no one is more conscious than the present writer, on the other hand, of the tendency of critics to despise, or pretend to despise, such ordinary things as memorable melody, pleasing harmonies, and attractive instrumentation. This sort of snobbery has its own acute dangers and the

innovator or adventurer or leader who mercilessly exploits one facet of his art at the expense of the others, presently commits himself to spiritual bankruptcy and his art to charlatanism.

It was in this very connection that Zhdanov laid his finger on a sore point. There had arisen in the Soviet Union, he said, a new species of critic, the expounder of new music, whose writings thereon are as unintelligible as the music itself.

In the West far too much capital has been made of his remarks concerning cacophony, discord, and pathological orchestration. Once more, the complete isolation of his charges from the full context of not one, but many discussions of the subject, have given a false impression here. Zhdanov was addressing a body of highly responsible musicians—musicians whom the State had spared no pains to equip. Neither he nor they will have had any illusions as to the use of discord.

Moreover, it is a fact that the Government had some time ago backed the making of pianos in which the octave is divided into seventeen and twenty-three intervals (as far as my memory serves me) and made grants to composers who experimented with them. And it should be borne in mind that the Soviet Union embraces a variety of races all with cultures of their own, which the authorities are determined to explore and conserve. One section of the Union of Composers is actively engaged in the study of native musics, no small part of their task being to invent notations for them and to undertake research which may lead to a fusion of the music of the West with that of the East, and even to an entirely new music therefrom.

There is no reason, in fact, to believe that experiment is about to perish from the land; there is every reason to believe that experiment will not concentrate on a purely anatomical aspect. For music is a living tissue.

Meanwhile Soviet composers, invigorated, go on working. Their "employers" have not locked them out. The "intervention" of the State will have a chastening but not a deadening influence. A "directive" which plain men will regard as healthy is reflected in the conclusions and resolutions of the Plenary Meetings. In actual fact nothing has been said which is not implicit in the whole scheme of education provided, in the purposes to which the musicians' unions are themselves voluntarily committed, and in the political philosophy current in the U.S.S.R. To compose music or poetry, to follow scientific research, to create and build for a tiny minority leads to negation.

BOOK REVIEWS

Soviet Philosophy. By John Somerville. (Philosophical Library, New York.) \$3.75.

Soviet Education. By Maurice J. Shore. (Philosophical Library, New York.) \$4.75.

WE have long been very greatly in need of a full-length and accurate account of Soviet philosophy, particularly in view of the endless misrepresentations and distortions of Dialectical Materialism and the widespread confusion about academic freedom in the Soviet Union. For in philosophy, as in other subjects, where there is not freedom to discuss there can be no true scholarship.

Dr. Somerville is a trained American philosopher who speaks Russian and who was enabled to spend some two years in the Soviet Union studying material only available there, visiting every type of educational institution and discussing philosophy with Soviet scholars. He has made the best use of his opportunities, and the result is a book of the first importance.

The author has been bold enough not to plunge into the technical problems of epistemology and ontology, but to devote the first 90 pages to the historical and political aspects of the Marxist approach which are inseparable from Soviet philosophical theory. This is a most admirable beginning and it is very well done. The strictly philosophical sections are all too brief for the experts, but admirable for the general reader.

There is a chapter on materialism which convincingly disposes of the frequently expressed view that this is an out-of-date nineteenth century theory; for in Russia we have to deal not with the mechanistic materialism which reduces all levels of experience to physics, but with the very different dialectical approach which does the fullest justice to life, mind, and the spiritual life of man.

There follows a chapter on *The Human Mind* and *The Dialectical Method of Thinking* which has only one fault. Every philosopher knows that the perennial problem of philosophy is concerned with the relativity of knowledge. If knowledge is wholly relative to ourselves we know nothing but our own thoughts, and we can't get outside them to compare them with the realities they are

supposed to represent—the result is idealism, or even solipsism (the theory that we only know ourselves).

The opposite theory holds that thought is just a simple and accurate reflection of the outside world which exists apart from us *just as we know it*. No philosopher can for a moment accept so naive a view as this; but Soviet philosophy because it rejects idealism is frequently asserted not to have got beyond it. This is false, for the strongest side of dialectical materialism is precisely its theory of knowledge, the combination of relativism and absolutism worked out by Lenin in 1908. Dr. Somerville is tantalising. He begins to tell us all about it, and then stops short and gives us instead a set of admirable dialectical rules for thinking. Perhaps he thought the subject too difficult for the untrained mind.

The most valuable chapter in the book is the discussion on Soviet ethics. The author makes it clear that this is far more than the crude relativism of each according to his own taste. On the contrary, while eschewing any kind of transcendent mystical moral standard, the Soviet philosopher points very definitely to an absolute moral goal, which Marx defined as "an association in which the free development of each is the condition for the free development of all."

Engels, too, argued that a "really human morality" could be attained only when opposition between classes has disappeared because there is no longer an owning and exploiting class. Thus proletarian morals are far more than relative to the interests of a mere section of society, but approximate to the absolute since their essence is the achievement of the class-less society. In such a society, as Dr. Somerville puts it, "everyone leads an ethically higher life because the operating social and economic institutions no longer compel people to exploit one another."

There is a valuable section on the Soviet approach to Sex Problems, and a chapter on Socialist Realism in the sphere of literature and the arts. Nor must one forget to mention the chapter on methods of bringing Soviet philosophy to the people, for the U.S.S.R. seeks to fulfil the requirements of the perfect State, as laid down by Plato, that either philosophers must become rulers or rulers philosophers. The Soviet aim is for the people to rule and, in order to rule, to equip themselves with the practical and scientific philosophy of Dialectical Materialism.

We are particularly grateful to Dr. Somerville for including a fascinating chapter on *Pivotal Controversies in the History of Soviet Philosophy*. This brings out very clearly the emphatic rejection of mechanistic materialism of the "nothing but" variety on

the one hand, and the Hegelian formalism of Deborin on the other. Misunderstandings of Dialectical Materialism invariably confuse it with one of these rejected positions. This chapter shows very well how vigorous philosophical discussion has been and still is in the Soviet Union and, as the author says, no philosopher has ever come to grief because he took a line which has subsequently come to be unorthodox.

The book includes a most admirable bibliography, but it fails to mention the good work being done by the American journal *Philosophy and Phenomenological Research*, which is the main source in English of contemporary Soviet philosophy. This journal is publishing a series of important translations of Russian philosophical work, the study of which is indispensable for an understanding of the present position of the subject in the U.S.S.R.

ONE of the cardinal objectives of education in the U.S.S.R., says a Soviet educational journal, is "the change of the school from a weapon of bourgeois class rule into a weapon for complete destruction of this class-divided society, and into a weapon for the Communist transformation of society."

Mr. Maurice Shore has given us an exhaustive account of the whole Marxist theory of education from Marx and Engels to its actual working out in the Soviet Union. He carries his study down to 1946, and includes therefore some most valuable reports of recent discussions on polytechnical methods, on formalism in teaching, and on the new syllabus.

Unfortunately, the first few chapters suffer grievously from the author's evident unfamiliarity with the Russian language, a deficiency which reveals itself to a lesser extent throughout the entire book. Matters are made worse by the large number of misprints, which no careful publisher should have allowed.

Mr. Shore has taken the utmost pains to collect a vast mass of material, and has even gone so far as to provide us with what might have been a useful general account of Marxist thought as an introduction to the Soviet philosophy of education; but he is not too well equipped for the task, and the result is a rather undigested collection of snippets from the Marxist classics betraying in their arrangement and exposition little real understanding of the subject. There is a bad mistake in the diagram of philosophical affiliations on page 17, where Feuerbach is shown as an influence on Hegel, whereas in fact he was a young disciple whose first important work only appeared ten years after Hegel's death. These shortcomings, however, should not deter anyone interested in Soviet education from a careful study of the book, for it contains some valuable material.

JOHN LEWIS.

Nikolai Gogol. By Vladimir Nabokov.
(Editions Poetry, London, 1947.
Pp. 164.) 8s. 6d. net.

IN the third chapter of this book the author writes at considerable length on the quality which the Russian calls "poshlost," and he suggests that English words expressing several, although by no means all, aspects of "poshlost" are for instance: "cheap, sham, common, smutty, pink and blue, high falutin', in bad taste."

He quite rightly notes that Germany is the great home of "poshlost" and writes some amusing pages on the German varieties of the disease. He also points out with some acuteness that Gogol's Chichikov in *Dead Souls* is a magnificent example of the Russian "poshlyak."

He might have gone a little further. His own book is a superb specimen of Russian emigré "poshlost." He is so fanatically anti-Soviet that he cannot even admit that a single book of any value has been written in Russia since the Revolution, though he grudgingly concedes that "the Russian producer Meyerhold, in spite of all his distortions and additions, offered a stage version of *The Government Inspector* which conveyed something of the real Gogol."

If we discount, however, the political prejudices of an emigré, we can find a superb example of the worst sort of Russian highbrow "poshlost" in the theory that underlies the whole of Nabokov's criticism of Gogol.

This theory is, roughly, that Gogol's works have no relationship at all to the Russia of his day. They are all "dream" works dealing with an entirely unrealistic world created by Gogol's imagination. Khlestakov in *The Government Inspector* is not, as we imagined, an amusing satiric picture of a small Russian official of the early nineteenth century. He is a phantom, a ghost in a world of ghosts, and "it is as useless to look in *Dead Souls* for an authentic Russian background as it would be to try to form a conception of Denmark on the basis of that little affair in cloudy Elsinore."

According to this theory, all great literature is wholly unrealistic and irrational. Shakespeares' *Hamlet* and *Lear* are "dream plays," not "tragedies," and *Hamlet* is "the wild dream of a neurotic scholar." (One suspects that Nabokov has read his *Hamlet* only in a German translation!) Molière's comedies are dismissed as mere "stuff," "something as readily assimilated as a hot dog at a football game, something of one dimension and absolutely devoid of the huge seething, prodigiously poetic background that makes true drama."

Like many absurd notions, this theory contains a grain of truth. There is an element of the irrational in many if not all great literary works, and there is a very strong element of it in Gogol. But there

is an element of realism, too, and it is exactly the combination of realism with poetic fantasy that characterises Gogol's best work.

But Nabokov is a typical highbrow "posh-lyak," and he rides his theory to death through 156 dreary pages. The last eight pages of his book contain a chronological table of the events of Gogol's life inserted apparently at the request of the publisher who, as the author acknowledges, was very naturally somewhat perplexed when he read Nabokov's manuscript. The book is written in an inflated and pretentious style. It is a piece of literary exhibitionism showing the author on every page posing, shouting, smirking, and scolding the reader: "mumble, mumble, lyrical wave, mumble, lyrical wave, mumble, fantastic climax."

This is part of Nabokov's summary of Gogol's *The Overcoat*. It might well pass for a description of his own style. His book is not really a criticism of Gogol at all. It is a book by one of the more fantastic and absurd of Gogol's own characters.

V. DE. S. PINTO.

Pushkin and Russian Literature.

By Janko Lavrin. (Hodder and Stoughton, for the English Universities.) 5s.

THE aim of the series to which the book belongs is to use an outstanding figure to define or illuminate an important moment or trend in history. Mr. A. L. Rowse, the General Editor, says that the books deal with great men "whose actions have been so much a part of history, and whose careers have in turn been so moulded and formed by events."

The idea is a good one; but to be successful the series would have to embody a carefully thought-out philosophy of the relation of great men to the events of their time. Otherwise it is hard to see how the results are going to differ from any other forms of historical biography. And in point of fact those of the series which I have seen do not differ in method from those other forms. A slightly greater emphasis on general factors does not solve the problem.

Prof. Lavrin tries to vindicate the large claims of Mr. Rowse by concerning himself at some length with the effects of Pushkin's work on the tradition of Russian literature; and he opens with a brief sketch of Russian culture before Pushkin's day. There is nothing much that is new in all this, but the book will certainly serve as an excellent introduction to Pushkin and through him to Russian 19th century literature. Even those who know the facts may gain something by reading this concise exposition. We get a clear picture of the extraordinary extent to which Pushkin has affected the whole Russian development.

Still I cannot but feel it might have been more interesting if the risky attempt of taking Mr. Rowse's claims at face value had been made—Mr. Rowse might have been less satisfied with the adventurous result, but I for one would have cheered. No doubt it isn't fair to make this set at Professor Lavrin's book, which excellently holds its own in the series; but since I have made the grumble, perhaps it is up to me to make some definite suggestions as to how the theme could have been treated if the book were to live up to Mr. Rowse's generalisations.

First, the peculiar nature of Russian literature could be stressed more clearly than it is. This literature hardly exists before 1800, yet since then it has been a powerful force in European culture. Its effects have been revolutionary, and in many ways it reached more deeply down into mass sources than the contemporary literature of the West; yet the Russian literary audience was only a fraction of the vast population. Russian prose and verse, because of the peculiar development of the Russian State with its serf-basis inside European economy, was "socially conscious" with an intensity unlike anything in the West; and though this often led to novels or poems cut to a social thesis, it worked out as evoking a depth of psychological inquiry, a subtle sense of emotional responses and inter-relations, without parallel.

Yet behind it there was almost no literate tradition. Russia lacked Western Europe's rich development out of feudalism, the mighty adventure of the Renaissance, the profound interlocked conflict of Reformation and Counter-Reformation, with the powerful series of bourgeois revolutions; the growth of industrialism along organic lines, with the consequent outburst of Romanticism, its protests and experiments and transformation of folk-elements.

The Romantic Movement, it might be argued, did hit Russia. It was Young, Ossian, Sterne, Richardson, impacting on the second-rate French formalism and "enlightenment" of Court circles, which finally started Russian literature off. True, but the almost total lack of any mass-basis in Russian literature made the impact of Romanticism something quite different from that in the West.

And so we begin to get the clue to the strangely perfect fusion of forces, classicist and romantic, in Pushkin. No poet in the West achieved that balance, because the tug of contrary forces was too strong. Pushkin did so, because the stirring of new forces in Russia was strong enough to make possible a valid absorption of Romantic ideas, yet not strong enough to beget a violent fermentation as in England, France, or Germany.

Along such lines we could begin to understand the nature of the opportunity presented to Pushkin, which he took so magnificently. Going on to a more detailed examination of the way in which Romantic

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ideas and forms were subtly changed by their admission to the Russian scene, we could get at grips with the tensions at work inside Pushkin. His emotional "normality" or healthiness is bound up with the nature of the technical problem presented to him in poetry, and is in fact pregnant with all sorts of new conflicts and dilemmas, which must come to the fore as soon as his brief moment of resolution is passed.

Thus, the way in which Pushkin transmutes the Sternean outsider, the Byronic anarchist, into a new type of misfit is of key importance. His definition of the Superfluous Man, based as it is on the realities of the Russian situation, determines the lines along which the theme can be fruitfully worked out by Gogol, Dostoevsky, Tolstoy. The peculiar pressures at work driving Russia into Western forms of industrialism which involve a different sort of romantic relation to Nature than in the West, appear at full strength in that great poem *The Bronze Horseman*. And so on.

These are the sort of analyses through which I feel that we could begin to lay hold of the reality of Pushkin and of Russian culture; and to vindicate Mr. Rowse's big words. But, judging by results, they are not what Mr. Rowse wants, and in his introductory volume, *The Use of History*, he showed no understanding of what is the problem of interrelations between individual and general movement in history.

JACK LINDSAY.

The Catholic Church Against the Twentieth Century. By Avro Manhattan. (Watts & Co.). 453 pp. 18s.

THE seventeenth chapter of this book deals with "Soviet Russia, the Orthodox Church, and the Vatican." This chapter alone is the subject of this notice.

The argument of the chapter is as follows. The Vatican opposed Tsarist Russia as to-day it opposes Soviet Russia because of the existence within it of a powerful rival, the Orthodox Church. When the Tsar eventually fell, the Vatican saw an opportunity to win a decaying Orthodox Church and convert Russia to Catholicism. The Kremlin was prepared to play with the Vatican, and negotiations continued until the Papacy finally decided to back Fascism in 1927, and began to launch a world attack on the U.S.S.R. The failure to reach an agreement was due to the strength of the Orthodox Church, as the Vatican would not make an agreement with a Government which tolerated so strong a rival. The war-time growth of the Orthodox Church and its subsequent attacks on the Papacy have created a more implacable enemy than ever.

There is great exaggeration in this argument. Certainly the Vatican opposed Tsarist Russia, but not for the reason given. The subjugation of Poland and Lithuania, the

persecution of Catholics within them, and the refusal to grant religious liberty to Catholics within Russia were sufficient reason.

It is true again that after the Revolution, the Vatican saw a large field for expansion within Russia, and equally true that the Soviet Government was prepared to be friendly. The failure of Mr. Manhattan even to discuss the actual history of Catholicism in Russia during the years in question enables him, however, to evade the real points at issue. The keenness of the Vatican was shown by its sending an observer to the Orthodox Council of 1923, but the trial in the same year of fifteen Catholic clergy and the execution of one for refusal to obey the laws of the State relating to churches, showed that the Vatican was not prepared to pay the price that would be charged for entry to the Soviet mission field.

It found particularly difficult the law which vested the care of church buildings in the hands of selected committees of parishioners. It was the conditions it had to fulfil, and not the fact of a rival, that prevented the Vatican making an agreement.

The standard of accuracy shown throughout the chapter is not high. There never was "a Soviet-inspired Living Church, with Bishop Vedensky as its first Patriarch." That section of the Orthodox Church which adhered to the decisions of the 1923 Council, which is presumably meant, was opposed to hierarchies in principle and had no "Patriarch." The Vatican was not "allowed to send missionaries into Russia to prepare a great plan for feeding and clothing the population." It was allowed to send a small relief organisation. The distinction between this and the approval of missionaries is vital to an understanding of the subsequent quarrels. The head of the Russian Orthodox Church is not Mgr. Alexis. A Monsignor is a member of the Papal Court. The Soviet Government did not, some time after its creation, "attach the Chairman of the Council for Affairs of the Orthodox Church to the Council of People's Commissars" in order to get "even closer co-operation with the Orthodox Church." The Council was a Committee of the Government from its inception.

The Journal of the Moscow Patriarchate is not "sponsored by the Government." It is sponsored by the Orthodox Church. The Government does not "guarantee that priests should be paid by the State." The theological colleges do not give a scientific training—their curricula are exclusively theological. There was no "official recognition" of the Moscow Synod of 1944, except in the sense that all ecclesiastical assemblies under the 1929 law needed official sanction. Most fantastic of all is the footnote on p. 397 which solemnly assures us that "Moscow's Holy Synod answered by sending to the Western Ukraine two Orthodox bishops—Mocarius (an active member of the Communist Party), and Nicolas (a former section head of the Militant Atheists)." Anybody who believes this is gullible indeed.

It is objected that in 1930 the Pope indicted Russia for religious persecution with-

out mentioning religious persecution in Poland. The author clearly believes the stories of religious persecution which the Orthodox always denied.

It is a general tendency of the book to relate all world events to the Vatican. We are therefore told that Stalin "abolished the Comintern with the design of making things easier for the Vatican." This would appear to exaggerate the importance of the Vatican in the political situation of that day. It is no doubt the same emphasis which causes the visit of the American-Polish priest Orlenanski to Moscow in 1944, to be interpreted (without discrimination) as an attempt of the Russians to reach religious agreement with the Vatican and not as a move in the complex Polish situation of the time.

This chapter of the book is not reliable. Anti-Catholic as the book is, in this section the author seems to have imbibed somewhat too much of the propaganda on religion in the U.S.S.R. which emanates from certain Catholic circles. It is a pity because the subject is an important one.

STANLEY EVANS.

Everybody's Russian Reader. By R. Fastenberg. (Sir Isaac Pitman distributors in Britain.)

THIS reader tries to accomplish the very difficult, if not almost impossible task, of providing adequate reading material for students at every stage in their study of the Russian language.

It contains representative selections from the works of the usual giants of Russian literature—Pushkin, Lermontov, Krylov, Gogol, Turgenyev, Nekrasov, Tolstoy, Chekhov, Maxim Gorki—and also several pages from one or two less well-known writers, including two poems by Simonov, author of the popular war-time play "Russian People."

The extracts vary greatly in length, the lion's share going to Pushkin and Gogol—the first chapter of Pushkin's "Captain's Daughter" and the first act of Gogol's "Inspector General" together account for one-fifth of the total. As a guiding principle, the author seems to have chosen passages that are most commonly included in text books used in elementary and secondary schools in the Soviet Union; if this is so, one wonders how to account for the total omission of Soviet Russia's outstanding poet Mayakovsky. His poetry is admittedly difficult, but not more so than Gogol's wonderful prose poem "The Story of the Falcon," given here.

On the right-hand page facing the text there is a full vocabulary of each extract, with a translation of difficult and idiomatic expressions and much grammatical assistance, particularly with the forms of verbs, of which both aspects are given. It is true that this method saves the student "the laborious, interest-killing necessity of looking up words," but it has its dangers, for it may even save him the trouble of having to do any thinking at all. There is such a

thing as learning by doing; a ready-made vocabulary may be a great time-saver, but the labour involved in looking up words and verb forms does help to fix them in the memory. The method adopted here is certainly very wasteful of space—the many blank half-pages might with advantage have been utilised to give the student a little information about the authors and their work, particularly where the passage selected is part of a larger work.

The book is certainly well produced, with clearly-printed and fully-accented texts and small portrait sketches of all the writers included.

C. S. ELSTON.

Soviet Land. The Country, its People, and Their Work. By G. D. B. Gray. (A. & C. Black.) 12s. 6d. net.

IN *Soviet Land*, Mr. Gray offers us "a factual, non-political account of Russia and the Russians" which can safely be accepted as such, and his book deserves a warm welcome, as alike readable and (so far as it can be checked) reliable.

True that by reading between the lines, and by noting some over-emphasis here or an omission there, the writer's personal predilections can be guessed at—but they are never consciously obtruded, and there is certainly no "propaganda."

As a trained geographer who has had plenty of teaching experience both in the University and in the school, Mr. Gray is well aware of the importance of visual aids, and scarcely a page of his book is without its carefully chosen and well thought out illustration, whether picture, diagram, or map. The pictures include both photographs and line drawings, and among the latter those depicting the less familiar cultivated plants will be especially welcome to teachers.

The diagrams include (to take novelties at random) an ingenious time-scale and time-chart, a representation of the lay-out of a collective farm, and numerous "isotypes," in addition to the more familiar linear, columnar, and circular graphs. The maps are bold and original in character although here there are certain points of criticism to which we must presently return. Taken altogether, this liberality, indeed lavishness, of illustrative material denotes generous co-operation on the part of the publishers, who have also provided a very clear and pleasant type-face for the text and a smooth-surfaced white paper which makes both text and text figures stand out with unusual clarity.

The text is arranged in accordance with the familiar triad of the Le Play School; Place—Folk—Work, with an emphasis on the last according with the character of the People's Republics. About a quarter of the book is devoted to the country, its size, physical features, climate, soil, and vegetation. A second quarter deals with the people,

their widely differing ethnographic and linguistic affinities, and their history (including a sketch of pre-history). The third section making up the remaining half of the general text, treats of work under the heads of agriculture, industry, and transport, concluding with a chapter on population, its distribution, and types of settlement.

Throughout each section the U.S.S.R. is treated as a unit, although local details are given where appropriate. Regional descriptions, such as formed the most attractive and acceptable part of the Russian geography of Messrs. Gregory and Shave, are wanting in the book under review. This is no doubt deliberate, as Mr. Gray wished especially to emphasise the fact that the vast territory of the Soviets is a coherent whole. It is still unfortunately the case that the current school and university examination syllabuses normally divide the world by Continents, so that school teaching is forced into the same mould. Russia in Europe and Russia in Asia are taught in separate years, or indeed are alternative choices, and when Asia is the selected continent, the pupil's attention is directed almost entirely to the Monsoon Lands.

As, however, secondary schools are getting increasing liberty to formulate their own syllabuses, and as it can no longer be pleaded that suitable text books are lacking, it is to be hoped that the geography of the U.S.S.R. will in future receive attention proportional to that allotted to Western Europe, the United States, or the Mediterranean Lands.

The work under review (of which there is a special school edition), should also prove useful in those places of education which appreciate the need for greater stress upon social studies, and for an understanding of foreign peoples seen against their geographical and historical background. In this connection Mr. Gray's simple exposition of the organisation of the multi-national State will be found distinctly useful, although his sweeping statement (occupying it is true no more than a line of text) about the relations between the Western Empires and the coloured peoples under their rule is an unconscious betrayal of bias. Apart from this,

however, his suggestion that the "multi-national State seems to be the next type of organisation and will supersede the nation-State, just as the latter in turn replaced feudal society" will no doubt serve as the motion for many a lively debate.

Perhaps the most generally interesting chapter is that on agriculture, with its inspiring story of the application of science to the problems of crop production and animal husbandry, problems often accentuated by extraordinary climatic and other difficulties. It is followed by a lucid account of the basis and organisation of Russian industry, laying special emphasis on the strength of the country's resources in power and raw materials. The comparative diagram on page 217, however, which shows the relative output of coal, iron, and steel in the U.S.S.R., America, France, and Germany in 1913 and in 1937, is likely to mislead, even if the data on which it is based are, in fact, correct.

It is in comparative aspect, or rather in its lack of apt comparisons, that the book appears to us somewhat weak—and, indeed, it is in its refusal to provide means for its citizens constantly to assess their achievements by actual observation of those in the outside world that Russia itself appears to us weak. Here was Mr. Gray's opportunity to make fruitful comparisons between, for example, the success of the Russians and of the Canadians respectively in plant breeding for the purposes of high-latitude farming, or in the exploitation of vast coniferous forests. How, too, do the Russian irrigation schemes compare with those of similar regions in the Western United States or North India?

While it is not true to say that no mention is ever made of conditions outside Russia, it is usually done to make some point of alleged Soviet superiority. That is the case, for example, in the section on the growth of urban population, which in point of fact, as elsewhere in the world, is in Russia far from a matter for self-congratulation. Lenin aimed at a balanced economy, and lopsidedness is to be deprecated in whatsoever direction it manifests itself.

E. G. R. TAYLOR.

BOOKS RECEIVED

The Seven Who Were Hanged. By I. Andreyev. (Lindsay Drummond Ltd., 16-1-48. 5s.).

The Strange Alliance. By J. R. Deane. The Story of American Efforts at Wartime Co-operation with Russia. (John Murray. 18s.).

Soviet Economic Development Since 1917. By Maurice Dobb. (Routledge & Kegan Paul Ltd. 18s.).

Poems. By Pushkin, Lermontov, Tyutchev. (Lindsay Drummond Ltd. 5s.).

Shostakovich. The Man and His Work. By Ivan Martynov. (Philosophical Library, N.Y. \$3.75.).

The Penguin Russian Review. (Penguin Books Ltd. 1s. 6d.).

Russian Radicals Look to America. 1825-1894. By David Hecht. (Oxford University Press. 22s.).

The Artist and Society. Gino Severini. (Harvill Press. The Changing World Series. 4s.).

The inclusion of books in this list does not preclude a detailed review in future issues.

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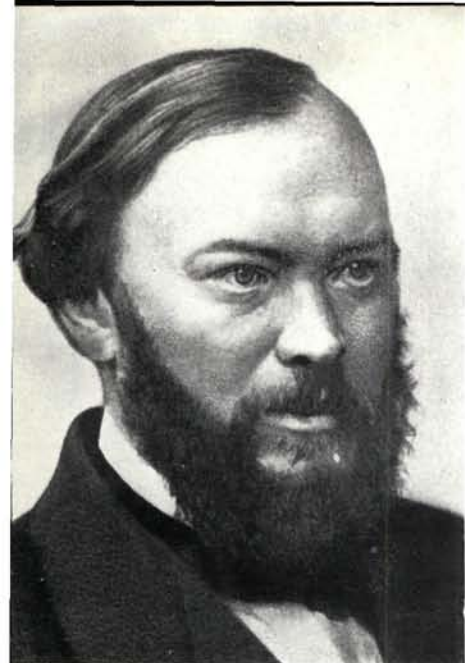
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"You silly child, does one ask permission for such a proposal?"*



"Even a Wise Man Stumbles," Act I, Sc. 7.

*Kralitzky
(Stanislavsky),
Mamayev, Glumov,
Mrs. Mamayer, Mary,
Kurchayev,
Mrs. Turussin,
Gorodulin,
Glumov: "You all need me."*



*"Easy Money," Act I,
Sc. 5. Chimov: "You told
me I should never kiss your
hand. I don't forget an
insult."*

Lydia: "Kiss it!"



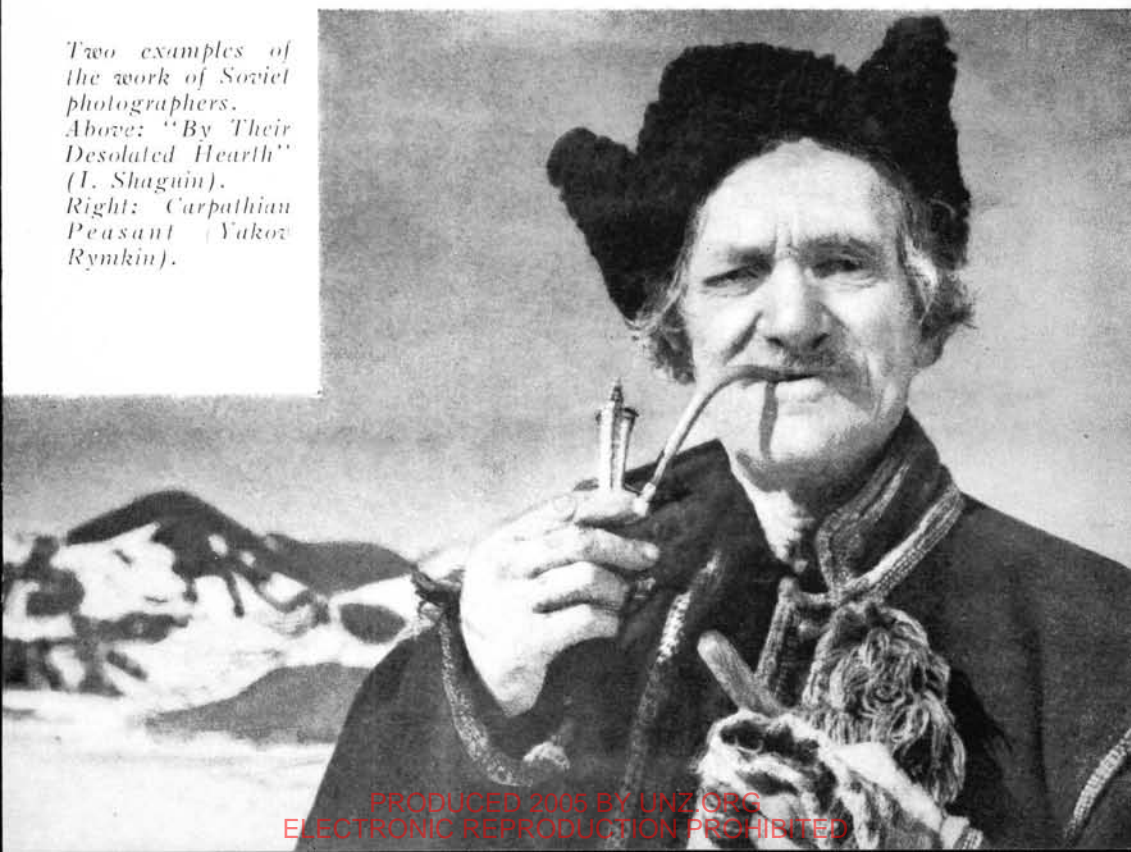
*"Wolves and Sheep,"
Act I, Sc. 9.
Miss Miropia (to
Chagunov): "It's a
forgery!"*



*"The Storm," Act I, Sc. 5. Boris, Katharine, Barbara,
Mrs. Kabanov, Kabanov. Mrs. Kabanov: "Do as I tell you."*



Two examples of
the work of Soviet
photographers.
Above: "By Their
Desolated Hearth"
(I. Shuguin).
Right: Carpathian
Peasant (Yakov
Rymkin).





"A Nazi Gets His Deserts"—Stalingrad, 1942. An example of the grimly realistic war photography of Galina Sanko, an outstanding Russian woman photographer.



Above: Dame Edith Evans and Mr. Alexei Popov (presidents of the Theatre Sections S.C.R. and VOKS) opening the exhibition, "A History of Shakespearean Production in England," during the tenth annual Shakespearean conference in Moscow.

Below: A view of the exhibition in the premises of the All-Russian Theatre Society, Moscow.





Above Left: Mikhail Botvinnik, the chess champion of the world. Right: A young enthusiast attentively watches the game.

Below: Yugoslav Grandmaster M. Vidmar, chief referee, watching one of the games.



*Right:
Dmitri Shostakovich,
one of the most famous
of Soviet composers.*



*Below:
An eighth-class student
at the Stolyarsky Music
School, Odessa, re-
hearsing for a public
concert before the school
professors. The school
building was destroyed
by the Germans, but the
work of the school was
quickly resumed in tem-
porary premises.*





Professor P. Stolyarsky, of the Odessa State Conservatoire, giving a lesson to one of his pupils. The Stolyarsky Music School, Odessa, is named after the professor.

The Central Music School, Moscow, has been specially established for the teaching of gifted children. The photograph shows a rehearsal of the children's orchestra.



Another pupil at the Central Music School, Moscow.